



**SOUND
TRACK!**

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MARCH 1988

INTERVIEWS
JOHN BARRY
**ALAN
SILVESTRI**

*A Filmography |
Discography
of Basil Poledouris*

BOOK REVIEW

ONCE UPON A TIME: THE FILMS OF SERGIO LEONE

by Robert C. Cumbow

1987: Scarecrow Press, P.O.Box 4167, Metuchen, NJ 08840, USA.

266 pp. \$27.50

A book-length study on the films of Sergio Leone has been long overdue. Robert C. Cumbow's new book, nicely produced by Scarecrow Press, effectively fills the gap. Avoiding behind-the-scenes research, Cumbow instead opts for a purely subjective interpretation of the thematic, structural and stylistic elements in the movies of Sergio Leone, and by so doing nicely illuminates the recurring themes and elements that signify Leone's position as a cinematic *auteur* -- a director who, despite the collaborative contribution of others into his films, nevertheless invests all his pictures with elements and styles which are uniquely and identifiably his own.

In addition to discussing the films and generic stylization of Sergio Leone, Cumbow includes a notable chapter on the music of Ennio Morricone and how it has contributed (as an equal partner to Leone's direction), to the intrinsic atmosphere and overall whole of Leone's 7 films: "Never merely accompanying or commenting on the shots or on the action, the music assumes equal proportion to what is taking place on screen. Like Hitchcock and Bernard Herrmann, or Fellini and Nino Rota, Leone and Morricone represent that perfect marriage of director and composer that turns even the most audaciously assertive and ear-catching music unerringly to the service of a wholly integrated film." (p. 199-200)

Cumbow discusses in depth Morricone's music for Leone's pair of trilogies (A FISTFUL OF DOLLARS, FOR A FEW DOLLARS MORE, THE GOOD THE BAD AND THE UGLY -- ONCE UPON A TIME IN THE WEST, DUCK YOU SUCKER, ONCE UPON A TIME IN AMERICA) as well as the more humorous musical satire of MY NAME IS NOBODY (a Leone film by default) and how the music of each relates to all the others.

Cumbow is not a musicologist, so his discussion of the music remains on cinematic terms -- as indeed, it should in a pure discussion of film music -- and his analysis of these scores, as does his discussion of the films themselves, illuminates them in new ways, showing new facets and new possible (if often disputable) interpretations of Leone's films and his use of Morricone's music within them. More

importantly, Cumbow makes you want to rush to your turntable or VCR, listen to the scores and watch the movies over again, as if seeing them fresh.

Avoiding biographical details (in keeping with his general lack of behind-the-scenes research in lieu of interpretative analysis), Cumbow relies on his own armchair perceptions. He outlines what he feels are among the basic influential roots of Morricone's Italian western sound: the Mexican trumpet air, "Deguello" ("Massacre") which figured prominently in the American Western music of Dimitri Tiomkin (a major influence on Morricone), and popular rock and roll guitar instrumentals of the early 1960's -- the Ventures, the Tornados, and others which "predate or are contemporary with Morricone's first western scores, and (among which) the similarity is readily apparent." (p. 204)

Our attention is called to elements of both Leone's direction and Morricone's music which "fly in the face" of cinematic convention: the remarkable "Ecstasy of Gold" sequence from THE GOOD THE BAD AND THE UGLY, the satirical and daring use of generic cliché for Cheyenne's theme in ONCE UPON A TIME IN THE WEST, the integral use of instruments as both scoring and set-pieces in FOR A FEW DOLLARS MORE, ONCE UPON A TIME IN THE WEST and ONCE UPON A TIME IN AMERICA, and so on. "One reason Morricone's scores for Leone are so strikingly different from the kind of music generally associated with the B-western is that their rhythms are not usually the rhythms of montage but of camera movement or character movement." (p. 200)

Cumbow also illustrates with many examples the interrelation of all 7 of these scores, how, never stooping to formula, Morricone and Leone collaborated in similar ways to create sonic atmospheres which, while distinct, nevertheless were related in ways that could be charted throughout the evolution of Leone's cinema from A FISTFUL OF DOLLARS to ONCE UPON A TIME IN AMERICA: "Morricone doesn't generally write leitmotif music in the 'So-and-So's Theme' sense, as Rozsa, Williams, Bernstein, and other Wagnerians of film music tend to do. His music is more songlike than recitative -- tapping, not surprisingly, the Italian operatic tradition (not the German) and running to the repetition of melodic set-pieces (rather than to the commingling of themes or to the purely atmospheric commentary of most film scores)" (p. 204)

Overall, this chapter alone makes this highly recommended book of interest to film music fans and students. Morricone's music for these 7 films certainly comprise, as a whole, his most consistently fine work to date, and Cumbow's discerning and perceptive commentary is a valuable appreciation of them which will give Morricone fans much food for thought.

RANDALL LARSON

David P. James

DEADLINE!

We regret the passing of Italian composer Angelo Lavagnino, American composer Joseph Gershenson, Dutch composer Rogier Van Otterloo and record producer George Korngold. Varèse is dedicating its "Film Score Classics" in his memory. (This is the CD collection of Charles Gerhardt recordings originally released through the mail for **Reader's Digest**).

Before his death, Mr. Korngold redid all RCA/Charles Gerhardt "Classic Film Music" collections in CD format. Release dates are unknown, so don't hold your breath.

Varèse's "Film Score Classics" contains themes from CLEOPATRA, THE REIVERS, JANE EYRE, WHO'S AFRAID OF VIRGINIA WOOLF, LOST WEEKEND, ANNE OF A THOUSAND DAYS, THE ROSE, JULIE, SPECTRE OF THE ROSE, MADWOMAN OF CHAILLOT, HENRY V, AND THE CONSTANT NYMPH. (Interesting trivia: John Williams was present during recording of the waltz from THE REIVERS and found the ending too abrupt, although it was identical to cue in film. So long as he was on the spot, he wrote a new concert ending for it). Readers should note that the particular suite from HENRY V on this CD differs from other versions in the use of a larger orchestra -- as in the film -- augmented by a regimental band. Also, the suite contains some previously unrecorded music. The CD should appear by April-May.

Forthcoming LP/CD releases from Varèse include the 70 minute Rozsa 80th Birthday Concert album (VCD 47280) in April-May as well as Pino Donaggio's ZELLI AND ME, NOBEL HOUSE (Paul Chihara), 5 CORNERS (James Newton Howard), SERPENT AND THE RAINBOW (Charles Bernstein), SISTER SISTER (Richard Einhorn), and IN A SHALLOW GRAVE (Jonathan Sheffer) -- the guys at Varèse say this is the best album by an unknown composer they've ever released. Also, Varèse plans to release CDs of older scores, such as MAD MAX (with an additional 6 minutes of music), HALLOWEEN II, DAWN OF THE DEAD, A LITTLE ROMANCE among others.

The biggest news from Varèse is that they are planning a compact disc club. They are currently collecting names and addresses of those who might be interested in the concept of a club whose exclusive mail order releases will mostly be chosen by its members. The idea for this club came about as a possibility of finding a way to release on a regular basis previously unavailable scores that are in demand. If you wish to be placed on their mailing list, write to: Varèse Sarabande CD Club, 13006 Satcoy Street, North Hollywood, CA 91605. When the parameters of this venture have been determined, a brochure will be sent to those on the mailing list sometime between September-December 1988. (Also, watch out for Varèse's ad in the June issue - Ed.)

In January Ryuchi Sakamoto and David Byrne won the Golden Globe Award for Best Score (THE LAST EMPEROR).

Preamble's recent "American Piano Music" CD (PRCD 1776) includes Eric Parkin's performance of Aaron Copland's 7 minute suite from OUR TOWN as well as Franz Waxman's 7 minute "Charm Bracelet".

CD trivia: Excluding the new mini-CDs, what's the shortest compact disc? Barbra Streisand's 5 instrumental compositions for NUTS (on CBS) weigh in at just over 13 minutes.

Recently scored: John Williams: SCROOGE. Bruce Smeaton: EVIL ANGELS. Alan Silvestri: WHO FRAMED ROGER RABBIT? Howard Shore: BIG MOVING. David Shire: VICE VERSA. John Scott: THE SEA BIRDS, SHOOT TO KILL. Basil Poledouris: FAREWELL TO THE KING, SPLIT DECISION. Philippe Sarde: LES INNOCENTS, LA MAISON ASSASSINEE, QUELQUES JOURS AVEC MOI. Ennio Morricone: DESTINY, FRANTIC, RAMPAGE. Stanley Meyers: STARS AND BARS (replacing Elmer Bernstein). Henry Mancini: SHERLOCK AND ME, SUNSET. Michel Legrand: SWITCHING CHANNELS (remake/update of THE FRONT PAGE). Elmer Bernstein: D.A. John Barry: MASQUERADE. Maurice Jarre: DISTANT THUNDER, GORILLAS IN THE MIST, MOON OVER PARADOR. James Horner: LAND BEFORE TIME BEGAN (animated feature), RED DUST, VIBES, WILLOW. Jerry Goldsmith: LEVIATHAN, RAMBO III, FUTURE TENSE (aka OUTER HEAT). Georges Delerue: LES CHOUANS, BILOXI BLUES. Bruce Broughton: PRESIDIO,

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ISSUES ***BACK-ISSUES ***BACK-ISSUES ***BACK

Our stock of available back issues is rapidly dwindling -- get the magazines that interest you before they become collector's items at steep prices! These are the major features in each issue:

- SCN 25 Interview: Jerry Goldsmith
Filmography: Francesco De Masi
Article: The overlooked B. Herrmann
- SCN 26 Interview: Les Baxter
Filmography: Elmer Bernstein (part 1)
- SCN 27 Interview: John Addison
Filmography: Elmer Bernstein (part 2)

Motion Picture Music (156 pages):

- Interviews: David Shire
Les Baxter
Henry Mancini
R. Rodney Bennett
Bronislau Kaper
- Filmographies: Philippe Sarde
Carlo Rustichelli
Les Baxter
Bronislau Kaper
R. Rodney Bennett

- SCQ 1 Interview: John Williams
Filmography: Roy Budd
Photo reportage: Ennio Morricone
- SCQ 2 Interview: Georges Delerue
Filmography: Jerry Goldsmith (part 1)
- SCQ 3 Interview: Miklos Rozsa (part 1)
Filmography: Jerry Goldsmith (part 2)
- SCQ 4 Interview: Miklos Rozsa (part 1)
Filmographies: Carl Davis
Alex North (part 1)
- SCQ 5 Interview: Carl Davis
Filmographies: Alex North (part 2)
Bruno Nicolai (part 1)
Morricone at Fabriano
- SCQ 6 Interview: Elmer Bernstein (part 1)
Filmographies: Bruno Nicolai (part 2)
Lalo Schifrin (part 1)
Scoring OSTERMAN WEEKEND
- SCQ 7 Interview: Elmer Bernstein (part 2)
Filmography: Lalo Schifrin (part 2)
- SCQ 8 Goldsmith: Entering Herrmann's zone
Photo reportage: James Horner
Filmographies: Nicola Piovani
John Barry (part 1)
- SCQ 9 Film music seminar
Filmography: John Barry (part 2)
- SCQ 10 Interview: Pino Donaggio
Filmography: John Barry (part 3)
- SCQ 11 Interview: Roy Budd
Filmography: Armando Trovajoli (part 1)
- SCQ 12 Interview: Maurice Jarre
Filmographies: Armando Trovajoli (part 1)
Stelvio Cipriani (part 1)
- SCQ 13 Interview: Alex North
Filmographies: Stelvio Cipriani (part 2)
John Scott
- SCQ 14 Interview: Philippe Sarde (part 1)
Filmography: John Williams (part 1)
- SCQ 15 Interview: Philippe Sarde (part 2)
Filmography: John Williams (part 2)
- SCQ 16 Jerry Goldsmith Explored
Morricone, Piccioni, Bacalov, Trovajoli
at Fabriano (photo reportage)
- SCQ 17 Interview: Elmer Bernstein
Filmography: Lee Holdridge

- SCQ 18 Interview: John Scott
Filmography: Bernard Herrmann (part 1)
Photo reportage: Pino Dnaggio
- SCQ 19 Interview: Nicola Piovani
Filmography: Bernard Herrmann (part 2)
- SCQ 20 Interview: Mario Nascimbene
Filmography: Bill Conti
- SCQ 21 Interviews: John W. Waxman
Anton Garcia Abril
Filmography: Nino Rota (part 1)
- SCQ 22 Interview: George Korngold
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The Academy Awards in Perspective
- SCQ 23 Interviews: Jerry Goldsmith
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Filmography: Franz Waxman (part 1)
Dynamic Film Music Label: Screen Archives
- SCQ 24 Interviews: Carl Davis
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- SCQ 25 Interviews: John Barry
Alan Silvestri
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ISSUES ***BACK-ISSUES ***BACK-ISSUES ***BACK

last year, Richard Kraft, Vice President at Varèse Sarabande, gave a series of lectures at UCLA aimed at budding film composers, film people and film music fans. The course was

called The Role of the Composer in Motion Pictures and TV. His speaking guests

included composers, film composer agent Charles Ryan, director Nicholas Meyer.

David Kraft and Eric Neill kindly taped the whole series of lectures for us.

Interestingly, the matters discussed do not cover the usual well-trodden path of what-films-did-you-score-and-how-did-you-tackle-them.

Instead, you will learn how many of these composers star-

ted out in the business, how much they are generally paid, what problems they face in their line of work, how fickle the film business is (as if we didn't know), and so forth. Richard Kraft knew what questions to ask, since he used to be a film music agent (many of the class guests used to be his clients). Ed.

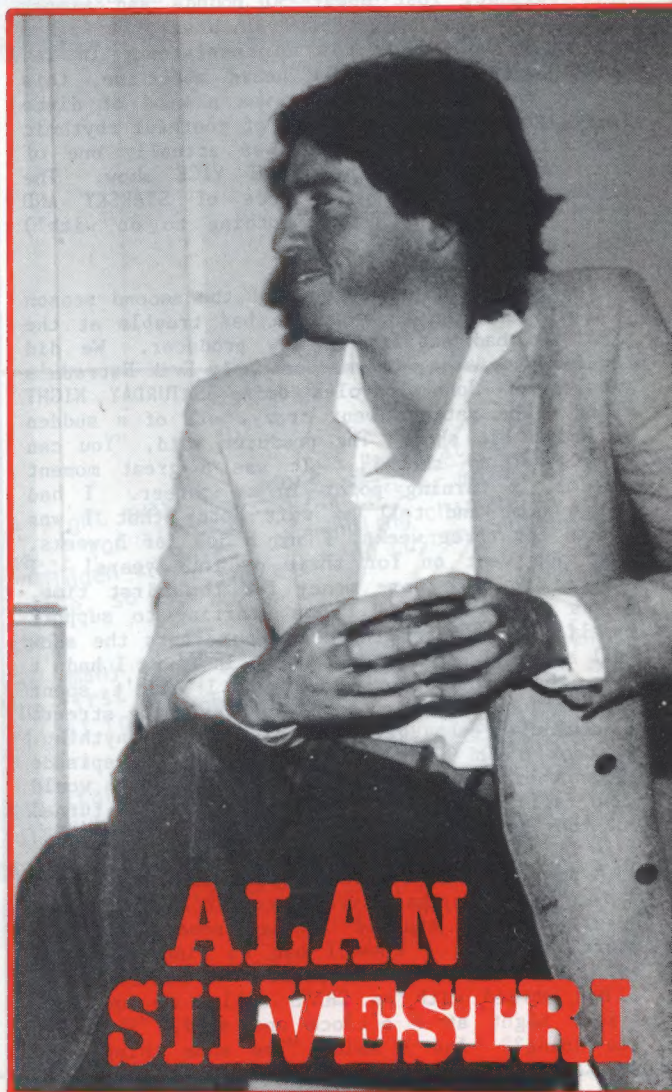
PART 3

Film music seminar

RICHARD KRAFT: Alan, how did you become a film composer?

ALAN SILVESTRI: Even how I got here was all a mistake. I was a guitar player. I was working in Las Vegas, and some guy actually wanted a singer I was living with in the band -- he didn't want me. We ended up in Phoenix, Arizona, where we signed a record deal. The guy we signed the contract with came out to Los Angeles to set up an apartment -- needless to say, the guy's paycheck bounced. We made our way to Los Angeles, a place we never had any intention of coming to, and we couldn't find him. He had us under contract, for the rest of our lives. Next we borrowed money in order to buy the contract back. We were stranded in Los Angeles with no income, and we didn't know anyone here except a songwriter called Mike Jarrett, whom I played guitar for in Phoenix. I told him, I'll do anything, I just need to find some work. He put me in touch with a songwriter who had been nominated for an Academy Award and a Golden Globe. He had written some lyrics for Quincy Jones. His name was Bradford Craig and I ended up doing some arrangements for him. He was then signed to score *THE DOBERMAN GANG*, but I ended up scoring it when he decided he didn't know how to score a film. I didn't either, but I took the assignment.

I bought Earle Hagen's film-scoring book, because I didn't know anything about this kind of thing. So I proceeded to find out how to score a film. I basically scored it with friends, I played half of the stuff myself. Now I was a film composer! The beginning of a new career, totally by accident. This was in 1970 /1971, I was 20 years old. I got an occasional low-budget film, once every nine or ten months. As time went on, I felt I didn't want to go



**ALAN
SILVESTRI**

through life like that, working once a year, the first three or four films cost me money! So I was ready to leave, I came back from Hawaii, from my honeymoon, and there was a message from Harry Lojewski who is head of the music department for MGM; he asked me to see him about a series. The series turned out to be CHIPS.

RICHARD KRAFT: How would he know your name in order to call you?

AS: I did an episode for STARKY AND HUTCH which Paul Glaser (Starky) directed. I had been coaching him, as a guitar player, for a film project he wanted to do. I was sitting in his trailer, and he said, "I'm going to direct my first episode of this show," and I said, "That's great!" And he said, "You wouldn't want to do the music for it, would you?" And I replied, "Well...if I can fit it into my schedule."

I did it, but it was a nightmare. There was a lot of dramatic music that needed to be written for it. I had never written anything for orchestra before, the only thing I had ever done was small bands or big bands. So I did this episode, lost about 30 pounds and almost lost my wife in the process. In a way, it worked out fine, but there was no consistency in it. Harry Lojewski apparently heard about me, this was at the time when there was a kind of disco fever, and they wanted a kind of youthful rhythmic music for a TV show that was actually one of the forerunners of the MIAMI VICE show. The producers screened an episode of STARKY AND HUTCH (an episode I had nothing to do with!) and I got the job!

I did the first episode of the second season of CHIPS and the show was in bad trouble at the time, it had acquired a new producer. We did the first episode, it was basically Erik Estrada's version of John Travolta doing SATURDAY NIGHT FEVER. The ratings went crazy, all of a sudden we had a hit show. The producer said, "You can do all of my shows!". It was a great moment for me, a turning point in my career. I had to go home and tell my wife Sandy that I was booked for three weeks, I had a job for 3 weeks. That job went on for three or four years! I started to make some money for the first time. I was maybe 28, and I was starting to support myself. Then after three or four years the show fell apart, I didn't know anyone in town, I hadn't made the rounds, as they say, I hadn't spent time with supervisors, so I was out on the street. I couldn't even get an episode of anything. It took 8 or 9 months before I got an episode of another show, and I prayed that they would just fall in love like the first time. It turned out they hated it.

Now, we had settled in Los Angeles, there was a baby on the way, we couldn't just leave here. I just started to put some electronic stuff together, I knew I had to find a way to get out into the marketplace. A music editor I had worked with on CHIPS called me up on a Friday night at 7 o'clock and said, "What are you doing?" And I said, "The same thing I've been doing for nine months, I'm not doing

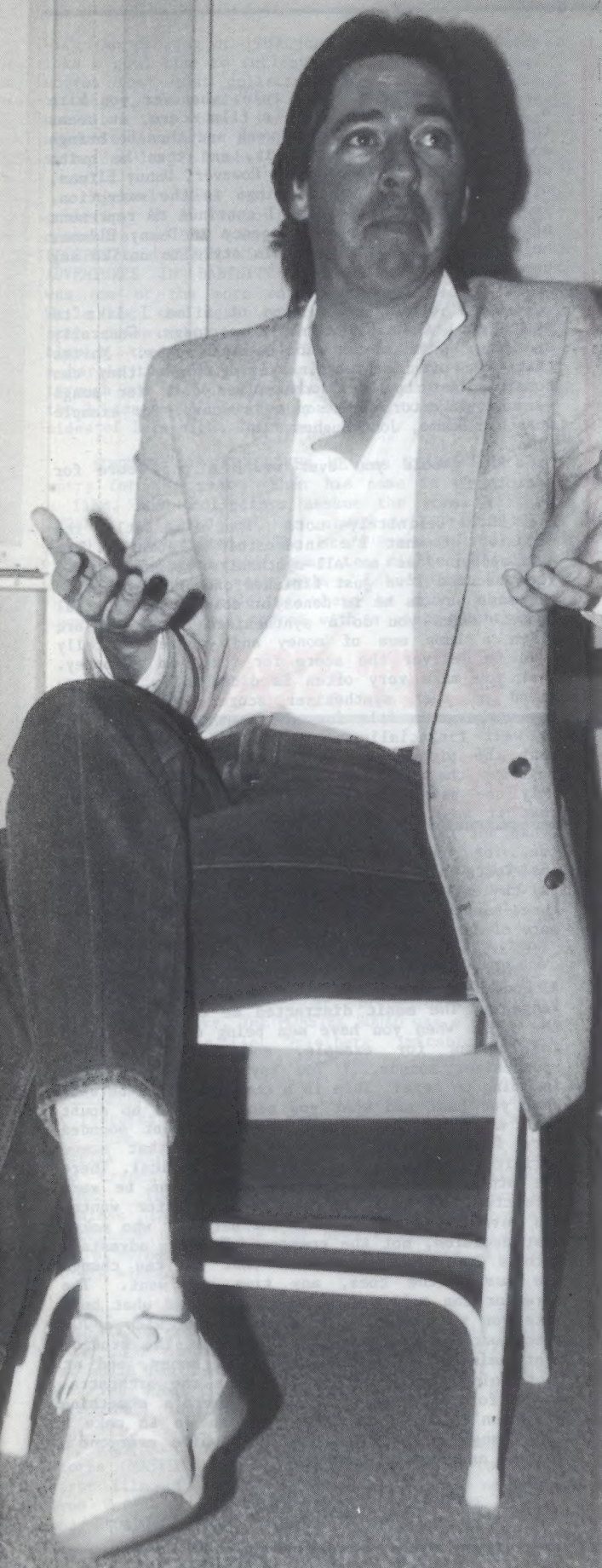
anything." He said, "I'm working on ROMANCING THE STONE. They've got an office full of tapes. They've hired people, they've fired them, they can't find anything they like." He put Robert Zemeckis, the director, on the phone, and he told me he needed about three minutes of music for a chase through the jungle. "Can you do about three minutes and be here for lunch tomorrow?" So I said, "Absolutely". I stayed up that night, and I did a funny little demo tape. The next day, before I met Zemeckis, the music editor wanted to hear my demo tape, before he got himself fired. He liked it and when we played it for the filmmakers they had wide smiles on their faces after only 2 or 3 bars. That night Mike Douglas (the star and producer of ROMANCING THE STONE) called and we had a deal by the following morning.

I started using an orchestrator about the time I worked on ROMANCING THE STONE. I use the same orchestrator on all my jobs (Jim Campbell). However, I've never been able to scratch out the bare essentials on paper and then hand it to somebody and have him come back in two days with the cue for a 90-piece orchestra. The feeling for me has always been, if it comes to that point I'd rather be doing something else. So I have a good working relationship with Jim, and what's fantastic about it is that I'm not comfortable with doing very detailed sketches and have someone pick them up at nine in the morning and bring them back the next day. Basically the way we work is, when we finally get down to that phase of the project, Jim comes to where I happen to be staying, and we sit there at adjacent tables. We've worked out a process of doing things that makes us both happy and spreads the labor.

RK: How did you go from writing disco music for CHIPS to orchestral music for FANDANGO?

AS: ROMANCING THE STONE is pretty much my act. FANDANGO was not my act, that came from one of the best sources of inspiration, which is fear! Bob Zemeckis, who directed ROMANCING THE STONE, was happy with my contribution to the film. Now, Spielberg had this project sitting around, done by a first-time director, Kevin Reynolds. They asked me to go over and see that picture; they said, we'd like you to do this movie if you and the director hit it off. I went over there, and the picture started off with Shostakovich's 8th Symphony, from there to "Spooky" and "Born to be Wild" and back to Shostakovich. The man had literally trimmed his film to his records. I walked into this thing, I had never written for an orchestra before; now, ROMANCING THE STONE is basically a rhythm score, a little bit of this and a little bit of that -- I was a guitar player, remember.

I got the job, just because I had done ROMANCING THE STONE. And now my job was to write orchestral music and I remember sitting there at the upright piano in utter and complete fear. Talk about neurosis! I was just frazzled. Finally something broke, and I realized that every score I had ever read and every theory book I had ever looked at and read was not going to help me anymore. It was too late for that.



I had to rely on my own sense of taste. I did this score, I used about an 85-piece orchestra and I literally improvised the pieces at the piano.

So we went to the recording stage, and I gave the downbeat for the first cue -- it was an 85-piece orchestra -- I think it will always be my favorite score. A great deal of it never wound up in the film. Up until that moment, I had thought that a project like BACK TO THE FUTURE was beyond possibility, like another lifetime, to be able to write for an orchestra and for a project like that. It was like making a crystal, there's nothing there, and all of a sudden it was there. It was probably my most miraculous moment.

The more intelligent people that I've met have an integrity about them. Bob Zemeckis is that kind of filmmaker. He is the kind of director who really thinks about his picture and the aspects that he is responsible for. He will or will not have an opinion about music in a spotting session. In a given place he might want to put some music, and you might feel it's not right. So you have to feel that they've hired you to represent their musical means and sometimes that involves disagreement.

I had an interesting sequence with Bob Zemeckis in BACK TO THE FUTURE. I'd seen the picture in a very early stage and we kind of rough-spotted the film. I went back and wrote a cue and spent about 4 days on it and on the fifth day the scene was out of the picture! I said, "Bob, what happened?" He said, "I just didn't feel that the scene was strong enough so it's gone." I replied, "I wrote this cue especially for the film". I knew it could work. Bob put the sequence back in. It was the scene at the farmhouse. That is the most ideal situation, when you have a really intelligent filmmaker who is open to suggestions. A filmmaker like that will allow his composer to give his input very early on in the project. Having felt free to voice an opinion like that, when you get to the scoring stage, it's not like trying to save a cue, it's always about "We're here to make a picture as good as we can possibly make it".

That's what happens with Steven Spielberg, Larry Kasdan, Bob Zemeckis. Collectively you have to make a film as good as you possibly can. On the other side, when you don't have guys like that at the spotting session, sometimes somebody will say, "I've got to have music there, because I'm in trouble," and you write the cue. I always feel that if you don't have a strong opinion, you're never going to be effective on the screen and I have to assume that a guy who hires me, hires me to represent the musical aspects of the project. You have to get your ego out of the way. It's very touchy territory. With a lot of directors, the picture is in their head. With the finished product, you have to sort of psycho-analyse the situation: how do I walk this thin line between what is in his head and what ends up on the screen, and how do I ultimately do what is right for the film?

Film Music Seminar



DANNY ELFMAN

Richard Kraft: As a rule, whenever you hire a rock and roll guy to do a film score, it seems that he gets into it for a week and then he brings someone in to ghost-write it, and then he quits and the studio replaces him. However, Danny Elfman, of the rock group Oingo Boingo is the exception. In fact, the only composer I continue to represent after I left the composer agency is Danny Elfman; he's easy to sell because his style is unlike any composer's.

Danny Elfman: The kind of films I like to score are ones that don't have songs. Generally speaking, good movies don't have songs. Movies that are out for any marketing angle they can possibly get to sell themselves look for songs -- some directors use songs as score, for example Jonathan Demme, John Hughes.

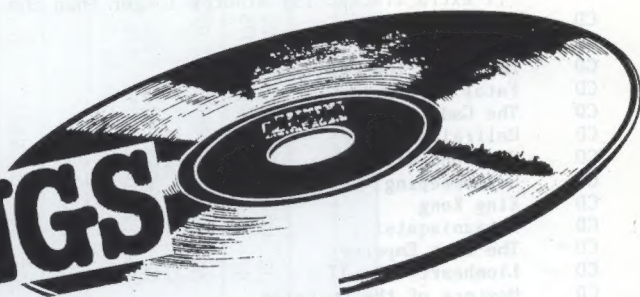
RK: Would you ever write a pop score for a picture?

DE: Definitely not. That's exactly the opposite of what I'm interested in doing. When a composer does an all-synthesizer score, and I know because I've just finished one, he's not paid the same way as he is done for doing an orchestral score. When you do a synthesizer score you are given a lump sum of money and you're basically told to deliver the score for that sum of money. What you make very often is dictated by what you spend on that synthesizer score. Any composer who works on a film for a few months wants to do as well financially as he can, yet he does not want the picture to suffer. In the case of the building the barn sequence from *WITNESS*, perhaps only one person in ten in the audience is aware that it was not an orchestral score. Yet it made sense not to use an orchestra here, for one single cue, for you have to remember that whether the cue lasts one minute or less, you will have to pay the entire orchestra for 15 minutes of music. One three-minute cue could have eaten up a third or more of Jarre's entire music budget.

RK: Synthesizers draw attention to themselves. A good example is *THE BOUNTY* with a score by Vangelis. The music distracted me completely from the film. When you have men being court-martialed in England for example, and you hear those synthesizer sounds...! You say to yourself, what is going on here? This is a complete clash between what you hear and what you see. I have no doubt that an orchestral score, something that sounded very formal, would have accentuated that scene infinitely better. It almost became comical. There are other films where a synthesizer can be very effective, if that is what the director wants. You have to remember it is the director who makes that decision, not the composer. The big advantage with a synthesizer score is that you can change the music, the cues, any time you want. The director can tell you what he likes and what he'd like you to change. If you're working with a 70-piece orchestra, everyone is there at the studio, every minute is costing a lot of money, and at that point the director will hear the orchestral score for the first time. If there's something he doesn't like, the most you can do is make a few changes, a few suggestions, while everyone's waiting and costing money.

NEW RECORDINGS

New Soundtracks



SPAIN

Compiled by Joan Padrol

pr	The Molly Maguires	Mancini	WEA 255065 1
pr	Red Tent	Morricone	WEA 255064 1
	Chaqueta Metalica (Full Metal Jacket)	Mead, etc	WEA 925613 1
	Cronica de una Muerte Anunciada	Piccioni	Virgin T 208744
	El Ultimo Emperador	Sakamoto, Byrne	Virgin T 208749
	Las Brujas de Eastwick	Williams	WEA 925607 1
	Intervista	Piovani	Virgin T 208760
	Qui t'Estima Babel?	Joan Vives	PDISA E 301465
	El Chip Prodigioso (Innerspace)	Goldsmith	Epic Geffen GEF460223 1
	La Princesa Prometida (Princess Bride)	Knopfler	Polygram 832864 1
	Ennio Morricone: Film Music 1966-1987 (2 LPs)	Morricone	Virgin XL 303171

AMERICA

Compiled by David P. James

	Anna	Hawkes	Varèse STV 81353
	*Batteries not Included	Horner	MCA 6225
	Cry for Freedom	Fenton, Gwangwa	MCA 6224
	Dark Eyes	Lai	DRG SBL 12592
	Empire of the Sun	Williams	Warners 25668 1
	Escape from Television: Music from Miami Vice	Hammer	MCA 42103
	Flowers in the Attic	C. Young	Varèse STV 81358
	The Hidden	Convertino	Varèse STV 81349
	Housekeeping	M. Gibbs	Varèse STV 81338
	The Last Emperor	Sakamoto, Byrne	Virgin 90690 1
	Matewan	Daring	Daring DR 1011
	Night Crossing	Goldsmith	Intrada RVF 6004
	No Man's Land	Poledouris	Varèse STV 81352
	Nowhere to Hide	Fiedel	Varèse STV 81336
	Nuts (entire LP: 13 mins 11 seconds)(no vocals)	Streisand	CBS 4C 40876
	Promised Land	Newton	Private Music 2035 1 P
	The running Man	Faltermeyer	Varèse STV 81356
	Russkies	Howard	Varèse STV 81335
	The Sicilian	Mansfield	Virgin 90682 1
	The Sea Hawk	Korngold	Varèse 704.380
	Siesta (performed by Miles Davis)	M. Miller	Warners 25655 1
	Slam Dance	Froom	Island 90662 1
	Suspect	Kamen	Varèse 704 390
	Walker	Strummer	Virgin 90686 1
	Weeds	Badalamenti	Varèse STV 81350
	Whales of August	Price	Varèse STV 81347
	Ennio Morricone: Film Music Vol. 1	Morricone	Virgin 90674 1
	(including "Dedicace", "Life and Times of Lloyd George")		
CD	Around the World in 80 Days	Young	MCA MCAD 31134
CD	*Batteries not Included	Horner	MCA MCAD 6225
CD	Blue Lagoon	Poledouris	Southern Cross SCCD 1018

CD	Cheyenne Autumn (7 extra tracks: 15½ minutes longer than the LP)	North	Label "X" LXCD 4
CD	Cry for Freedom	Fenton, Gwangwa	MCA MCAD 6224
CD	Dark Eyes	Lai	DRG SDSBL 12592
CD	Empire of the Sun	Williams	Warners 25668 2
CD	Fatal Attraction	Jarre	GNP Crescendo 8011
CD	The Gadfly/Pirogov	Shostakovich	RCA 6603-2-RC
CD	Hellraiser	C. Young	Cinedisc CDC 1001
CD	Hope and Glory	Martin	Varèse VCD 47290
CD	Housekeeping	M. Gibbs	Varèse VCD 47308
CD	King Kong	Steiner	S. Cross SCCD 901
CD	Koyaanisqatsi	Glass	Antilles 90626 2
CD	The Last Emperor	Sakamoto, Byrne	Virgin 90690 2
CD	Lionheart vol. II	Goldsmith	Varèse VCD 47288
CD	Masters of the Universe	Conti	Varèse VCD 47300
CD	Molly's Pilgrim	Halpin	MusicMasters MMD 60138F
CD	Near Dark	Tangerine Dream	Varèse VCD 47309
CD	Nuts (entire CD: 13 minutes)	Streisand	CBS CXK 40876
CD	Prince of Darkness	Carpenter	Varèse VCD 47316
CD	Promised Land	Howard	Private Music 2035 2 P
CD	The Sea Hawk	Korngold	Varèse VCD 47304
CD	Shaka Zulu (TV)	Pollecutt	Cinedisc CDC 1002
CD	The Sicilian	Mansfield	Virgin 90682 2
CD	Siesta (performed by Miles Davis)	Miller	Warners 25655 2
CD	Somewhere in Time(reissue)	Barry	MCA MCAD 31164
CD	The Sting (reissue)	Joplin, Hamlisch	MCA MCAD 31034
CD	Suspect	Kamen	Varèse VCD 47315
CD	Three o'clock High	Levay, Tangerine Dream	Varèse VCD 47307
CD	Victory at Sea (72 minutes) (TV)	Rodgers	RCA 6660 2 RC
CD	Walker	Strummer	Virgin 90686 2
CD	Weeds	Badalamenti	Varèse VCD 47313
CD	Whales of August	Price	Varèse VCD 47311
CD	Ennio Morricone: Film Music Vol. 1 (same contents as LP, + 4 extra themes)	Morricone	Virgin 90674 2

UNITED KINGDOM

Compiled by John Wright

CD	Hellraiser	C. Young	Silva Screen Film 021
	Hellraiser	C. Young	Silva Screen Film CD021
	Innerspace (1 side Goldsmith, 1 side vocals)	Goldsmith	Geffen 4602231
	Dancers	Donaggio	CBS FM42565
R	The Last Emperor	Sakamoto, Byrne	Virgin V2485
	Thunderbirds are go!	Gray	Silva Screen Film 018
	Sherlock Holmes (music from "The Sign of Four", "The Adventures of S. Holmes", "The Return of S. Holmes")	Gowers	T.Ent. TER 1136
CD	Sherlock Holmes (as above) (TV)	Gowers	T.Ent. CDTER 1136
	Roxanne	Smeaton	Silva Screen FILM 023
	The Princess Bride	Knopffler	Vertigo VERH 53
	Fatal Attraction	Jarre	PRT PYL 6035
	Little dorrit	G. Verdi	Filmtrax Moment 117
	A Nightmare on Elm Street III: Dream Warriors	Badalamenti	T. Ent. TER 1143
	Withnail and I	Dundas, vocals	Filmtrax Moment 110
	Near Dark	Tangerine Dream	Silva Screen FILM 026
CD	Near Dark	Tangerine Dream	Silva Screen Film CD026
	Ennio Morricone: Film Music 1966-1987 (2 LPs)	Morricone	Virgin VD 2516
	Maurice	Robbins	RCA BL 86618
	The Last of England	Turner, var.	MUTE IONIC 1

ITALY

Compiled by Massimo Cardinaletti

CD	La Monaca di Monza	Donaggio	Mercury 823942 1
	Il Segreto del Sahara (TV)	Morricone	RCA BL 71559
	Il Segreto del Sahara (TV)	Morricone	RCA BD 71559
	Opera	Simonetti	
	Renegade	Paoluzzi	CGD COM 20718
	I Picari	Dalla, Malavasi	RCA PL 71603
	Un Tassinaro a New York	Piccioni	Cinevox 33/182
	L'Ultimo Imperatore (The Last Emperor)	Sakamoto, Byrne	Virgin V2485
	Ennio Morricone: Film Music 1966-1987 (2 LPs)	Morricone	Virgin VD 2516

45 Soldati
 45 Ti Presenti un'Amica
 45 Ultimo Minuto
 MX Le Vie del Signore Sono Finite

Dance Academy (2 LPs)
 45 Scirocco

Smaila
 Valli
 Ortolani
 Daniele

G + M De Angelis
 Donaggio

Ricordi SRL 11064
 EMI 06 2022587
 Cinevox MDF 146
 Bagaria (EMI)
 50 7900981
 TPI (RCA) ZL 71570
 Ricordi LCS CLAN NP 105

JAPAN

Compiled by Shoichi Uehara

CD Suspiria
 CD Profondo Rosso (reissue)
 CD Zombi (reissue)
 CD Roxanne
 Demons II
 CD Demons II
 Dark Eyes
 CD Dark Eyes
 Fatal Attraction
 CD Fatal Attraction
 *Batteries not Included
 CD *Batteries not Included
 Full Metal Jacket
 CD Full Metal Jacket
 The Last Emperor
 CD The Last Emperor
 Robocop
 CD Robocop
 R Film Spectacular Vol. 5 (super analog disc)
 The Woman from Marusa, Part II
 CD The Woman from Marusa, Part II
 The Man who Assassinated Ryoma (Samurai movie)
 Teito Monogatari (symphonic score)
 CD Teito Monogatari
 CD Symphonic Suite "Ultraman"
 Symphonic Suite "Ultra Seven"
 2CDs Little Prince and the Eight Headed Dragon
 (animated feature film made in 1963)

Goblin (reissue)
 Goblin
 Goblin
 Smeaton
 Boswell, others
 Boswell, others
 Lai
 Lai
 Jarre
 Jarre
 Horner
 Horner
 Mead, others
 Mead, others
 Sakamoto, Byrne
 Sakamoto, Byrne
 Poledouris
 Poledouris
 S. Black (cond.)
 T. Honda
 T. Honda
 Chino
 Ishii
 Ishii
 Miyauchi
 Fuyuki
 Ifukube
 Nexus K32Y 2111
 Nexus K32Y 2112
 Nexus K32Y 2113
 Victor VDP 1298
 Apollon AY 28 15
 Apollon BY 32 40
 Polydor 28MM 0621
 Polydor P 33P 20147
 Crescendo GNP K28P 4159
 Crescendo GNP K32Y 4066
 MCA P 13590
 MCA 32 XD 915
 W P P 13611
 W P 32 XD 910
 Virgin VJL 28080
 Virgin VJD 32021
 Victor VIP 28176
 Victor VDP 1306
 London K35P 70004
 Eastworld RT28 5091
 Eastworld CT32 5091
 Moon 28051
 Polydor 28MM 0614
 Polydor P33P 20138
 King K30X 7104
 Futureland LD25 5065/66

WEST-GERMANY

Compiled by Matthias Büdinger

pr Battlestar Galactica
 Waldheimat
 Django's Rückkehr
 Maurice
 CD Maurice
 Crossroads
 The Glass Menagerie
 Anastasia (TV) (different cover from US issue)
 Robocop
 CD Robocop
 Ennio Morricone Film Music 1966-1987
 CD Ennio Morricone Film Music: 1966-1987
 The Last Emperor
 CD The Last Emperor
 Anna (TV)
 Geierwally
 Fatal Attraction
 Praxis Bülowbogen (TV)
 Spaceballs
 CD Spaceballs
 Dragnet
 Science-Fiction Movie Themes (sampler)
 CD Science-Fiction Movie Themes
 Klaus Doldinger: Seine erfolgreichsten Film-
 und TV-Melodien (sampler)

Phillips
 Brandner
 Plenizio
 Robbins
 Robbins
 Cooder
 Mancini
 Rosenthal
 Poledouris
 Poledouris
 Morricone
 Morricone
 Sakamoto, Byrne
 Sakamoto, Byrne
 Schwab
 Hornung
 Jarre
 Knieper
 Morris, vocals
 Morris, vocals
 Newborn, vocals
 Goldsmith,
 Williams, etc
 Goldsmith,
 Williams, etc
 Doldinger
 WEA ...
 CMC 013021
 Colosseum CST 8030
 RCA BL 86618
 RCA BD 86618
 WB 925359 1
 MCA 255129 1
 EDL 2503 1
 Colosseum CST 8028
 Colosseum VCD 34.47298
 Virgin 303171-420
 Virgin 353171 227
 Virgin 208749 630
 Virgin 258749 222
 Teldec 626735 AP
 Global 208791
 Crescendon GNPS 8011
 CBS 460625 1
 WEA 255193 1
 WEA 255193 2
 MCA 2548941
 Delta 20222
 Delta CD 19439
 WEA 242237 1

CD	Klaus Doldinger: Seine erfolgreichsten Film- und TV-Melodien	Doldinger	WEA 242237 2
	Intervista	Piovani	Virgin 208760 630
CD	Cry Freedom	Fenton	MCA DMC 6029

FRANCE

Compiled by Jean-Pierre Pecqueriaux

et Trevier PIDOLLE (CDs)

CD	The Berlin Filmharmonic Concert Vol. 1	var.	Milan CD CH 037
CD	The Berlin Filmharmonic Concert Vol. 2	var.	Milan CD CH 038
CD	L'Ile	Petit	Milan CD CH 340
CD	Qui c'Est ce Garçon	Sarde	Milan CD CH 312
CD	Les Ailes du Désir	Knieper, various	Milan CD 316
CD	Ennemis Intimes	Sarde	Milan CD 350
CD	Cobra Verde	Popol Vuh	Milan CD 353
CD	Intervista	Piovani, Rota	Virgin CDV 2443
CD	The Last Emperor	Sakamoto, Byrne	Virgin CDV 2485
CD	Le Sicilien	Mansfield	Virgin CDV 2487
CD	Les Incorruptibles (The Untouchables)	Morricone	Polydor A+M 393 909 2
CD	Full Metal Jacket	Mead, others	Warner 925 613 2
CD	Les plus Belles Mélodies du Cinéma	Lai	WEA 242163 2
CD	Les Parapluies de Cherbourg	Legrand	Polygram 834 139 2
CD	Les Demoiselles de Rochefort	Legrand	Polygram 834 140 2
	(several themes have not been included on this CD)		
CD	Maurice	Robbins	RCA BD 86618
	Maurice	Robbins	RCA BL 86618
R	Mission Impossible (TV)	Schiffrin	MCA 250674 1
CD	Ennio Morricone: his Greatest Themes	Morricone	Accord 139220
	Phenomena II	Galley	BMG Arista 208697
45	Les Incorruptibles (TV) (picture disc, LP sized)	Riddle	Pathé EMI 2020110
	(The Untouchables)		
	La Passion Béatrice	Carter, Boulanger	CBS 460596 1
	Promis...Juré (1 side, 6 themes)		
	Les Aventures de David Balfour (TV) (6 themes)		
	Les Roses de Dublin (TV (1 theme)		
CD	Promis, Juré /Les Aventures de D. Balfour	Cosma	Carrère 66 493
	L'Ile (TV)	Cosma	Carrère 96 493
	Cayenne Palace	Petit	BMG Ariola Milan A340
	Charlie Dingo	Leon	EMI Pathé 7489631
	Le Dernier Empereur (The Last Emperor)	Chevallier	Kotch Music FDD 1022
	Intervista	Sakamoto, byrne	Virgin 70570
	Chansons pour Fellini	Piovani, Rota	Virgin 124431
	(songs from Dolce Vita, 8½, Romeo and Juliet, Il Bidone, Les Nuits de Cabiria, Casanova, Amarcord...) 2 LPs	Rota, Ranieri	
CD	Chansons pour Fellini (as above)	Rota, Ranieri	RCA Milan A329/330
CD	Best Original Film Scores, Vol. 1	Deleue	RCA Milan CD 329
CD	Best Original Film Scores, Vol. 2	Deleue	RCA Milan CD 319
	(pochettes identiques/identical covers!!)		RCA Milan CD 320
	Vent de Panique	Petit	RCA Milan A349
	Cobra Verde	Fricke, performed by Popol Vuh	RCA Milan A353
CD	The Best of Ennio Morricone	Morricone	RCA PD 70324
	(incl. Ciribiribin (1), Scetate (1), Provvidenza (1)		

BELGIUM & HOLLAND

Compiled by Luc Van de Ven

pr	Morricone 'Live'	Morricone	Tauro T8710
pr CD	Morricone 'Live'	Morricone	Tauro T8710
	(incl. Marco Polo (8'48), Il Deserto dei Tartari (10'33), Accordatura d'Orchestra (2'08), Via Mala, The Good the Bad and the Ugly, Chi Mai, Les 2 Saisons de la Vie...)		

AUSTRALIA

The Lighthorsemen

Mario Millo

Festival L 38796

RECORD REVIEWS

Record Ratings:
 0: worthless, 1: forget it,
 2: fair, 3: good,
 4: excellent, 5: milestone

EMPIRE OF THE SUN / John Williams

Warners 9 25668-2 (compact disc) (USA)

Steven Spielberg's latest is a "So What?" movie: one goes to it, is dutifully overwhelmed by its scale and ambition, and comes out wondering "So What?" If the film is better than other such recent epics (like *OUT OF AFRICA* and *THE MISSION*), it is only because whatever his shortcomings as a producer, as a director he is one of the very best there is. Sadly, *EMPIRE OF THE SUN* is his biggest critical success thus far — as if this filmic monument's bloodlessness were real proof that Spielberg is really an Artist. In fact he was clearly lax when it came to clamping down on the equally brilliant, but rambling, Tom Stoppard, who wrote the script. The finished product once again shows Spielberg's comparative indifference to the niceties of pre-production.

Some might accuse him of faltering also in post-production: even as he reaps the rewards of turning 'serious', his trusted collaborator John Williams is suffering the worst reviews of his career — even critics who barely mention film music are gleefully leaping on the *EMPIRE* score, condemning it as an overwrought exercise in manipulation.

On film, the score suffers from inspecificity; most cues seem to have little to do with each other, so that when one motif finally gains dominance over the rest, it becomes the only really affecting one in the score. That is the wordless boys' chorus which represents the wonder of flight as envisioned by young Jim, which reaches its apotheosis (as does the film, unfortunately) in the impossible, gorgeous moment when Jim, awed by the sight of Zero planes and their pilots, salutes the latter, and they him. This cue does not seem to be on the album, unless the montage cue "Toy Planes, Home and Hearth" boasts that particular movement. "Cadillac of the Skies," another memorable scene, rises to a swift crescendo and tapers from joy to misery as Jim realizes that even as he has learned to recognize every model of airplane, he's forgotten what his mother looks like.

Williams has placed that cue as the album's second, which I think is unwise, as it throws the choir's most powerful moment onto the listener all at once. Most of the album after that is a letdown by contrast; much of it isn't really worth listening to. The suspense cut "The Pheasant Hunt" is purely cinematic in its effect; "Streets of Shanghai" is dreadful clatter, accompanying a useless chase scene that shows how much Spielberg and Williams have denatured themselves from this Work of Art — they're completely unable to pump life into what they're both known for best.

Late in the film Williams introduces "Exultate Justi" (all *So What* movies have Latin songs), a



lively choral version of Jim's theme. I don't see why it's here, but it's very nice, at least in its "Liberation" arrangement; the end title version is too loud. Williams seems to be trying for something with this profusion of voice — his score begins with the lovely Chinese-language song "Suo Gan", another theme which is lost in the shuffle — but I can't always say what.

EMPIRE OF THE SUN is an imperfect film, score and album: its lows are low, but its peaks are very high, and that's why I recommend them all.

Rating: 3.5

GUY TUCKER

EVIL DEAD II

That's Entertainment Compact Disc CDTER 1142 (Great Britain)

I am slightly embarrassed to admit that I spent \$5 to see this film. However, I do not hesitate to admit that I paid \$24 for this English import CD. Joseph Lo Duca, to the best of my knowledge, has only scored one other film — *EVIL DEAD*. "Why?" I ask. After being exposed to both scores (yes, I actually rented *EVIL DEAD* a few days after seeing its sequel), I am shocked that such a talented composer only surfaces when an ultra-low-budget horror film arises. What we have here is a very exciting, orchestral score. For those of you who passed this album up as being just another unimaginative electronic score, you could not be farther from the truth. Quite the contrary, the electronics are kept to an extreme minimum.

"Behemoth" opens the album with a powerful and urgent statement of the theme. The piece is not at all Hollywoodish, but rather a darker, more serious work that borders on the religious. "Ash's Dream/Dancing Game/Dance of the Dead" is a dark, macabre love theme that is performed first on piano before changing into a waltz for the entire orchestra. The piece faintly echoes the style of Miklos Rozsa. Again the cue tends to reflect a more serious tone, as if Lo Duca were composing a modern symphony rather than a horror film score.

"Fresh Panic/The Other Side of Your Dream" drives forward energetically in the ROAD WARRIOR fashion, and is no less exciting.

The score isn't without its homages (or swipes, depending on your viewpoint). The end of "Behemoth" as well as the "End Title" both resemble the "Rebirth" cue from POLTERGEIST, while "The Putrified (sic) Forest/Under the Skin" and the first part of the "End Title" feature the rapid piano action and punchy brass blasts found on the "Climbing Devil's Tower" cue from CLOSE ENCOUNTERS.

Why we were gifted with a compact disc release of this score is beyond me; the film lasted less than a week. Perhaps That's Entertainment in England has more confidence in it than Varèse does here in the United States. The packaging has many stills, which under most circumstances is appreciated, but given the movie, they tend to be on the disgusting side. I only wish a CD of EVIL DEAD would be released (which had an equally impressive, if not more complex score) and I hope that Joseph Lo Duca graduates to a higher class of film.

ROGER FEIGELSON

Rating: 3,5

HOUSEKEEPING / Michael Gibb

Varèse VCD 47308 (USA)

This new Bill Forsyth film is a masterpiece, so it was more out of loyalty to the movie than liking of the score that prompted me to pick up the album by Michael Gibb. In fact, I couldn't remember any music except the main and end titles, and those I had thought well of. I still do: "Journey to Grandma's", the quiet piano and viola opening, very much sets the restrained, ethereal tone that permeates this unique production. Later cues, however, are better suited for a nervous Gothic melodrama -- Gibb's strings begin to warble like a school band's arrangement of PSYCHO. Considering the sweet, strange nature of HOUSEKEEPING, I can understand that any composer would have a hard time approaching it, but Gibb's decision to mirror the fragile instability of the bewitching Sylvie with icky, forbidding celli is definitely the wrong tack. Gibb throws away such potentially memorable moments as "Magic Island" and fills the disc with nearly themeless, and certainly pointless, finger-limbering exercises for chamber orchestra. If Gibb's music had any effect on film -- assuming it all was used -- perhaps I would remember it as well as I do the scenes each piece is meant to accompany, and think better of this album because of my affection for the film. But, I do not.

GUY TUCKER

Rating: 1

MAN ON FIRE / John Scott

Varèse STV 81343 (USA)

THE WHISTLE BLOWER / John Scott

Varèse STV 81315 (USA)

These two albums have a lot in common, both in genre and treatment. MAN ON FIRE is the more

lyrical of the two, THE WHISTLE BLOWER the more downbeat. Both are thrillers, scored with John Scott's accustomed symphonic skill.

THE WHISTLE BLOWER gets off to a quiet start, harp and sulky, puffing flutes setting a reflective mood as the central theme is introduced on clarinet. Scott relies less on the full version of this theme than usual, preferring to hint at it rather than quote much of it. Most of the score is of a dark and claustrophobic nature, ably written, but not very inspiring and not really what I want to hear from Scott. The best cue here is the Epilogue treatment of the theme; "Dodgesong's Defection," a fierce rhythm for strings and drum set, is a close second.

MAN ON FIRE is far more pleasing to the ear, containing not one but two highly melodic themes. Quivering strings and solo flute open "Man on Fire", presenting a tune reminiscent of Carl Davis' THE WORLD AT WAR. After a couple of minutes this gloriously gives way to the full string section's rendition of the film's central theme. This lovely soaring composition dominates the album in various shapes, and is welcome to do so, taking on its most unexpected form in "Start of the Search", where it is heard on marimba as French horns muse to themselves and -- surprisingly -- an electric guitar and drum make appearances. This driving cut is perhaps the album's highlight, though "Sam Wins the Race", an exuberant treatment of the main theme, is another great piece.

The two albums make obvious how much Varèse album designs have changed lately: they have moved from the standardized WHISTLE format to the more attractive MAN OF FIRE and all their other recent releases. One tends to wish they would also deign to include cue timings more than half the time.

GUY TUCKER

Rating WHISTLE BLOWER: 2,5
Rating MAN ON FIRE: 3,5

LIONHEART (Vol. II) / Jerry Goldsmith

Varèse STV 81304 and Varèse STV 81311 (USA)

Jerry Goldsmith is a little like the energetic friend who has so much to say that he tries to say it all at once, sometimes forcing you to cry, "Wait a minute, slow down". Of course, Goldsmith can't hear you, and so he goes on at his own pace, and it's up to you to catch up to him. That's why his most complex works are as apt to produce confusion and alienation as enthusiasm; I actively disliked EXTREME PREJUDICE for over a month, until its rhythms grew familiar. Once I knew where the music was heading, I was able to appreciate its many nuances, and, in time, to recognize it as last year's best soundtrack.

Taking both volumes of LIONHEART as one soundtrack, it is certainly among the year's best scores, but it doesn't represent anything Goldsmith hasn't done before, aside from the electronic colorations. This is a predominantly symphonic score, but Goldsmith includes electronics in almost every cue, this time in a supporting rather than starring role; in cuts like "King Arthur" their use is nearly subliminal, so much so that the one piece where they take center stage, "The Road from Paris", is jarring and not wholly successful.



That jaunty march, which one might call the travel motif (the lavish liner notes call it Arabian dance music), is the most infectious of the score's 5 central themes, heard to its best effect in "The Wrong Flag" before being overcome by a deliberate rendition of the Dark Prince theme, perhaps the most unusual villain music Goldsmith has composed; appearing first in "Children in Bondage" and enjoying its last hurrah in the magnificent "Forest Hunt", this motif is both threatening and exciting -- between the lines of low-pitched oboe and brass, one can almost hear the evil-doer sneering.

"I always wanted to score ROBIN HOOD," Goldsmith said years ago, "but THE WIND AND THE LION was the closest I ever got." Actually, THE FIRST GREAT TRAIN ROBBERY was kind of a Robin Hood story, so it is fitting that the bouncy English flavoring of "Mathilda" echoes that score, as Goldsmith in one stroke portrays the female crusader and sends up the macho posturing all too common to the adventure score. But then, this is hardly a simple 'adventure score' -- it's one of the longest and most ambitious Goldsmith has written.



The love theme is heard most often after Robert's theme, which rapidly proves to be highly adaptable: though frequently heard just as a three-note signature, it is given plenty of differing treatments throughout both albums, from "The Ceremony" to the resounding, thrilling "Felled Knight" to the glorious climax of "King Richard". My favorite version is the surging brass exclamation towards the end of "The Banner".

Many of the best cues are on Volume 1, which has in general a lighter and more compelling tone than Volume 2; the latter, weighted by cues like "The Plague" with its deafening slide-whistle effects and an emphasis on the Dark Prince theme in general, tends to be dreary, and I suspect Goldsmith of structuring Volume 1 in such a way as to ensure equal sales for Volume 2. But he has made sure that there's new things to listen to on the second record; another motif, a windy, whistly 10-note tune heard only once or twice on Volume 1, takes center stage on 2 from the first cut on, reaching its apotheosis in "Forest Hunt". Unfortunately, Vol. 2 ends with "The Future", a shorter, less inspiring version of "King Richard".

All put together this is an admirable, stirring effort, as complex as one has come to expect from the Goldsmith-Schaffner collaborations, but more approachable than many of them. Masters Film Music has outdone itself with extensive liner notes and a Goldsmith filmography (even if the latter has some odd mistakes regarding release dates and even album issues), but the low quality of Varèse's pressings insults the performance of the Hungarian State Opera Orchestra. Unfortunately the film has opened nowhere but Canada, so it will be some time before anyone can find out just how this score is meant to fit. When Goldsmith and Schaffner team up, this is always a must for full appreciation of the aims of both artists. **GUY TUCKER**

Rating VOL. 1: 4,5

Rating VOL. 2: 3,5

SUSPECT / Michael Kamen

Varèse 704.390 (USA)

FLOWERS IN THE ATTIC / Christopher Young

Varèse STV 81358 (USA)

These two scores are virtual textbook examples of The Suspense Score: How To and How Not To.

Michael Kamen achieve popularity among soundtrack collectors without even having an album to his name. Now that 4 albums of his music are available, his name is in danger of tarnishing. (LETHAL WEAPON had a fine main title, but the rest of it was aimless quasi-pop ranting. I wrote that off to studio pressure and the presence of Eric Clapton.) Now Varèse has put out his wholly traditional score SUSPECT; performed with finesse by the National Philharmonic and digitally recorded, to hear it is to hear an uncommonly lush production. But to listen to it is to find there's nothing to listen to. The entire album, arranged in two 'suites', is a shapeless nothing, all Herrmannesque rumblings that constantly say "Something's gonna happen" -- but nothing does. There is no main theme. Not even a lone motif. This should surprise no one: Kamen has been maladroit at suspense scoring ever since VENOM. There's nothing exactly wrong

with **SUSPECT**, it's not an offensive score, Kamen's skill at orchestral balance is undeniable. But there's nothing on this LP I can imagine anyone wanting to hear.



I can imagine collectors steering clear of Christopher Young's **FLOWERS IN THE ATTIC** as well: it's a deeply emotional and involving score, but also a very depressing and dark one, a near-symphony of black despair that is surely one of the best albums of the year.

Young eschews the brass and sustains 45 minutes of mood music with only strings, solo flute, the inevitable tympani and, an excellent choice, an eerie, mournful soprano. All these get their first workout in the six-minute "Flowers in the Attic" theme, beginning with the achingly lonely soprano and moving on to the complex 10-note flute theme, embellished on strings, and finally transferred to a tinkling music box. The pieces that follow expand on this theme, panicky in "Up on the Rooftop," besieged in "Goodbye Daddy" and inconsolable in "One Flower Dies". This last opens Side 2, and as regards sad music there's hardly anywhere to go from there, so the rest of the side takes on a lighter cast; "May Flowers" actually carries a feeling of hope, and "The VCA Waltz" a sense of reprieve.

It's by far the best score Young has written, and refreshing evidence that he can persuade the emotions as well as he can work up suspense (the latter facility is most in evidence in the evocative strings of "Children of the Devil"). **FLOWERS IN THE ATTIC** is a turning point in the development of a composer who is continually proving himself able to meet all manner of challenges, even if he is still trapped in the B-horror cycle. **G. TUCKER**

Rating **SUSPECT**: 0
Rating **FLOWERS IN THE ATTIC**: 4,5

CRY FREEDOM George Fenton / Jonas Gwangwa

MCA MCAD 6224 (compact disc) (USA)

George Fenton's second collaboration with director Richard Attenborough results in a far more pleasing

score than his previous one for the director's **GANDHI**. While the earlier score was an interesting one, it failed to reach beyond the intentionally subdued monotone rhythms of Indian music to move me as a listener.

For **CRY FREEDOM**, Attenborough's much more interesting depiction of apartheid as experienced by newspaperman Donald Woods and South African activist Stephen Biko, Fenton has delved deeply into African musical tradition to create a score which is rich in rhythm, song and soft melody. As with his collaboration with Ravi Shankar in **GANDHI**, Fenton has chosen to work with South African vocal musician Jonas Gwangwa on the **CRY FREEDOM** score to insure its ethnic accuracy. Their partnership on this project has resulted in a unique and moving soundtrack.

The music for **CRY FREEDOM** is brimming with melodies, rhythms and fascinating orchestral touches. Its combination of orchestral and vocal music, African and European, melancholy and triumphant, gives it a unique variety of music uncommon in most film soundtracks and lends itself especially to those unaccustomed to African music. (Dave Pollecutt's score for **SHAKA ZULU** was among similar lines though **CRY FREEDOM** is orchestraly richer and a more emotional work). Fenton's rich and vibrant orchestration becomes especially vivid on compact disc where in this digital mix/digitally mastered (A.D.D.) every instrument is clearly heard, resounding with life.

There are four primary themes in the **CRY FREEDOM** score, two African and two European in style. The first opens the film and the score: the solo female vocal song which lends a poignant backdrop to "Crossroads - a Dawn Raid": the introductory scenes of the peaceful African village and its subsequent destruction by raiding police. This theme is later reprised in "Soweto" where it lends a similar terrible poignancy to the disturbing scene of the massacre of the schoolchildren.

Secondly is the vocal theme first heard in "Black Township," a tender and moving three-note wordless melody sung by female voice over slowly-picked acoustic guitar notes, growing strings and chanted vocal tones in counterpoint. The theme speaks of the pain and suffering incurred by the blacks and is rich with their musical heritage. It recurs frequently: in "DangerousCountry" it is heard from full choir and contrasted against the "Crossroads" tune which plays briefly from the horn section; in "Detention" it echoes Stephen Biko's helpless outrage at being unfairly detained and persecuted; and in "The Phone Call" where it is heard from strings and then piano over harp to reflect Woods' past feelings about Biko when he phones his wife to inform her that he has escaped the country.

The European themes revolve around Donald Woods who befriends Biko and comes to believe in his cause. Notably, these themes only commence after Biko's death -- underlining the movie's duality: the first half is very much Biko's film, while the second half concentrates on Woods and his flight to freedom. Introduced in "At the Beach" the first theme is a pretty piano melody which describes Woods' feelings as he reaches his painful decision to leave the country and publicize Biko's martyrdom. The theme recurs throughout Woods' flight: in "the Frontier" briefly, before the music swells into a triumphal vocal song as Woods

is given a car to speed him on his journey; in "Deadline" where it reinforces his tension and his feelings for Biko's cause, with heavy drum and belltree dissonances to highlight the action; and in "Telle Bridge" where it opens on the oboe and soon is taken by the full orchestra which swells to a triumphal pitch as Woods crosses the bridge out of South Africa and into freedom.

The fourth main theme is that for the escape itself: "The Getaway" features a piping theme for paired flutes which energetically launches his escape and also suggests the sound of the police whistles from which he is hiding. It is used again in "The Frontier" as it overcomes the tender piano melody, as the urgency of his escape overcomes his poignant recollections.

"The Funeral" is especially moving, a song for full choir, beginning a cappella and swelling into full orchestral accompaniment as the sad funeral song segues into a triumphant rendition of the anthem "Nkosi Sikele Afrika" (God Bless Africa). The closing song, "Cry Freedom" (the main voices here provided by Fenton and Gwangwa themselves, backed by a large choir) gives a similarly triumphant feel; like "The Funeral" it honestly recollects and reflects the pain and suffering of what Biko and too many others have gone through, yet remains filled with hope, with pride, with confidence. It is not a lost cause.

RANDALL D. LARSON

Rating: 4

Forthcoming Interviews:

Malcolm Arnold
Russell Garcia
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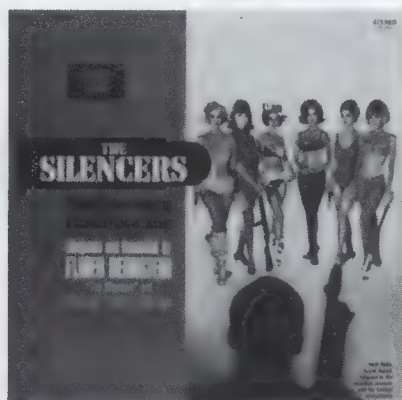
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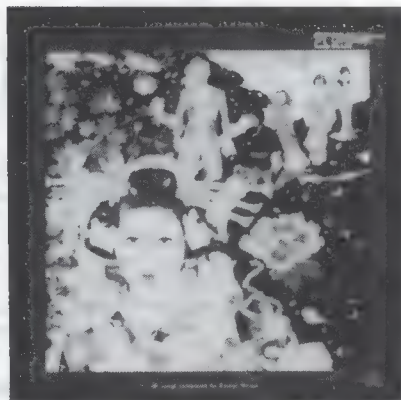
SLC-3
"THE SILENCERS"
(1966)

(music score: Elmer Bernstein)
Yen 2,500

SLC-1
"UTAMARO'S WORLD"
(1977)

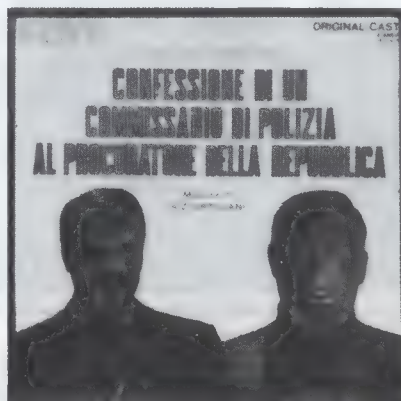
(music score: Ryohei Hirose)

Yen 2,500



SLC-4
"CONFESSIONE
DI UN COMMISSARIO
DI POLIZIA" (1971)
(music score: Riz Ortolani)

Yen 2,800



LETTERS

LETTERS

LETTERS

Roger Feigelson, Saratoga, California, USA:

A new film music label is always a welcome sight. I was puzzled by one thing, however...no compact discs? There is a definite set of collectors who no longer collect records, only CDs. While this is considerably smaller than the slowly diminishing record market, you're still missing a chunk of collectors. But I am sure you know that and if budget allowed you'd do CD's, too.

Budget problems do not have anything to do with it, Roger. **VENDREDI** is a television score from a French mini-series that has not been sold to any other TV stations, so very few people are familiar with its music. To paraphrase the Julie Felix song, "Who Will Buy?" An American movie, no matter how awful it is, will be sold to lots of other countries, and it will wind up on video; so the potential audience is large even if the film flops at the box-office. If you release the soundtrack album from a U.S. picture, you stand a far better chance of selling the CD as well. The Prometheus label is aimed at the collectors' market and is committed to put out worthwhile scores that have been ignored by other labels, or which other labels were afraid to release. As long as the recording is a good one, the form it takes (LP, CD, cassette or whatever) seems immaterial to me. For example, I am not about to ignore John Scott's **THE SHOOTING PARTY** or **THE WHISTLE BLOWER** just because there is no compact disc. - LVDV

Eric Neill, Yorba Linda, California, USA:

In your ongoing series of interviews taken from recordings done at Richard Kraft's film music series at UCLA, you credit David Kraft and me with recording those sessions. The recordings were actually made by three people who shared the task throughout: Bob Fredricks, James Carrocino and me. The tapes were then organized and labelled between classes and passed on to David Kraft at the following class. Thanks for making this correction.

Gary Chu, Kowloon, Hong Kong:

I find that **SOUNDTRACK!** always features the most popular composers, such as Goldsmith, Morricone and Barry, again and again. I do not think that is fair to the others. I would suggest that you also focus attention on other musicians. Over the years you have only interviewed Georges Delerue ("Le Mozart des salles obscures") twice, and you have never talked to Dave Grusin, Charles Fox or Lee Holdridge. I do understand the necessity to discuss popular composers, but please do not ignore the talents of others.

Are we talking about the same magazine? In the past year we have had conversations with J.A.C. Redford, Chris Young, Russell Garcia, Anton Garica Abril, Bruce Broughton, Basil Poledouris and Carl

Davis, in addition to Jerry Goldsmith, and we have spoken to record producers like Sergio Bassetti and Maurizio Buttazzoni, Douglass Fake, David Fuller and the late George Korngold. With the exception of Goldsmith and Davis we had never interviewed any of them before. In every issue we feature one or two prima donna's among film composers, but also a few of their up-and-coming colleagues. For the next issues we have lined up interviews with Henry Mancini, Michael Kamen, Ron Goodwin, and Malcolm Arnold, none of whom we have met before, with the exception of Mancini — and that was in May 1977!

This might be a good opportunity to point out that most of our interviews are conducted by contributors living in West-Germany, Austria, Belgium and Scotland. We'd need a semi-permanent correspondent in Hollywood to do justice to the many composers working in Los Angeles. If anyone in that area has the time, the right contacts and is interested in doing interviews for **SOUNDTRACK!** on a regular basis, and in taking photos during a recording session now and then, we hereby invite him/her to get in touch for further details. LVDV

Andreas Mari, Kriftel, West Germany:

In the last issue a reader asked for comments about the new layout. As **SCQ** is a perfect 'fanzine' it does not need an attractive layout (forgetting for a moment that everyone has a different opinion - I, for one, dislike the new logo: I think the old one in black and white looked much better) because fans will continue to buy it. Simply go back to the old logo, without any composer names on the cover, and you will help those who want an unencumbered photo of a favorite composer into the bargain.

The old logo was so popular that New York's "International Book and Record Distributors" 'borrowed' it without asking permission first.

As to the cover photos... When a magazine acquires a semi-professional status, there are advantages and disadvantages. For example, one of the drawbacks is that you lose the fanzine atmosphere, that "everyone knows everyone else" feeling when you read letters or when you reply to them in a somewhat bantering tone. But, thanks to a much wider readership, you get many more photos and interviews, more pages in a larger size, even a spot of color — all of which costs money. If your magazine is on display at a store where they sell hundreds of publications, browsers must be able to see at a glance what they will find inside, whether **SOUNDTRACK!** is worth buying. If we own the rights to a cover photo (which is not always the case) then we can reproduce it in poster size if there is enough demand. Or we can reproduce the cover photo inside the magazine, with no text at all — the disadvantage being that you lose one page which could be used for other things. Comments are invited. - LVDV

A Filmography / Discography of Basil Poledouris

by Daniel Mangoldt, with David Kraft and Jean-Pierre Pecqueriaux

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1967	THE REVERSAL OF EICHARD SUN	U.S.C. student film	- - -
	THE BURIAL	U.S.C. student film. Director and music	- - -
1968	THE CHANGELING	U.S.C. student film	- - -
	SISTERS	U.S.C. student film	- - -
	DARRIN	U.S.C. student film. Director and music	- - -
	SLOW DANCE ON THE KILLING GROUND	U.S.C. student film. Director and music	- - -
1969	GLUT	U.S.C. student film. Director and music	- - -
	Poledouris started scoring TV commercials, documentaries and educational films in 1969:		
	Peter Stuyvesant Cigarettes	Television commercial	- - -
	California Federal Savings	Television commercial	- - -
	Faust Beer	Television commercial	- - -
	Olympia Beer	Television commercial	- - -
	Granola Cereal	Television commercial	- - -
	Blind Children's Foundation	Television commercial	- - -
	Chrysler Boats	Television commercial	- - -
	First State Bank of California	Television commercial	- - -
	L.A. County Art Museum	Television commercial	- - -
	General Mills	Television commercial	- - -
	No Bugs M'Lady	Television commercial	- - -
	Jersey Maid Milk	Television commercial	- - -
	Coca-Cola	Television commercial	- - -
	THE PEOPLE OF TOBACCO VALLEY	Documentary	- - -
	THE CASE FOR WYLE LABS	Documentary	- - -
	THE INDONESIAN BOOMERANG	Documentary	- - -
	SPECIAL EFFECTS	Documentary	- - -
	DOLPHIN	Documentary	- - -
	VEGAS, VEGAS, VEGAS	Documentary	- - -



THE PERFECT MOMENT	Documentary	-	-	-
REACHING OUT: A COMMITMENT	Documentary	-	-	-
YOUNG LIFE	Documentary	-	-	-
FINDING THEIR WAY	Documentary	-	-	-
DAY OF CHALLENGE	Documentary	-	-	-
A WAY TO GO	Documentary	-	-	-
RUN FOR THE MONEY	Documentary	-	-	-
PROFILE OF A CHAMPION	Documentary	-	-	-
CREATIVE HANDS	Documentary	-	-	-
PERCEPTION OF DANGER	Documentary	-	-	-
BUTTERCUP	Documentary	-	-	-
CHICK, CHICK, CHICK	Documentary	-	-	-
PENTAX- IMAGE AND PRESENTATION	Educational film	-	-	-
MAGIC ROLLING BOARD	Educational film	-	-	-
XANAZONE	Educational film	-	-	-
BEN JONSON	Educational film	-	-	-
THE CUBIST EPOCH	Educational film	-	-	-
EUROPE FOR ALL SEASONS	Educational film	-	-	-
CIAO, TOURISTA	Educational film	-	-	-
BASEBALL - BASICS AND BLUNDERS	Educational film	-	-	-
VROOM!!!	Educational film	-	-	-
MOONFACE	Educational film	-	-	-
BY MAP AND COMPASS	Educational film	-	-	-
SOCCER	Educational film	-	-	-
VISA'S WORLD	Educational film	-	-	-
GOING SURFIN' II	Educational film	-	-	-
FLYERS	IMAX film	-	-	-
BEHOLD HAWAII	IMAX film	-	-	-
FIVE SUMMER STORIES		-	-	-

A Filmography / Discography of Basil Poledouris

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
	THREE FOR THE ROAD	TV movie	- - -
	THE INTERVIEW	TV movie	- - -
1971	CONGRATULATIONS, IT'S A BOY	Director: William A. Graham. TV movie. Scored in collaboration with Richard Baskin.	- - -
1972	EXTREME CLOSE-UP	Director: Jeannot Szwarc	- - -
1977	THE ANDROS TARGETS	TV series. Scored in collaboration with other composers	- - -
	BIG WEDNESDAY	D: John Milius. French title: "GRAFFITI PARTY". Cover version on a non-commercial single:	- - -
	TINTORERRA -THE SILENT DEATH	D: René Cardona Jr.	JA 45 ...
	DOLPHIN	D: Hardy Jones and Michael Wiese. Documentary	- - -
1979	THE HOUSE OF GOD	D: Donald Wrye (film released in 1984)	- - -
	90028	D: Tina Hornisher (unreleased)	- - -
	DEFIANCE	Score rejected, replaced by Dominic Frontiere	- - -
1980	THE BLUE LAGOON	D: Randal Kleiser. Original US pressing on blue vinyl. French title: "LE LAGON BLEU".	US 33 Marlin 2236X GB 33 TK TKR 70195 JA 33 CBS 25 AP 1903 US 45 Marlin ...
	A WHALE FOR THE KILLING	D: Richard T. Heffron. TV movie	- - -
1981	CONAN THE BARBARIAN	D: John Milius	US 33 MCA 6108 JA 33 MCA VIM 7283 GB 33 MCA MCF 3146 IT 33 RCA BL 3163 FR 33 RCA PL 37666 US 33 MCA 1566
	FIRE ON THE MOUNTAIN	D: Donald Wrye. TV movie	- - -
1982	SUMMER LOVERS	D: Randal Kleiser. Only 2 themes by Poledouris:	US 33 WB 23695
1983	AMAZONS	D: Paul Michael Glaser. TV movie	- - -
1984	CONAN THE DESTROYER	D: Richard Fleischer. French title: "CONAN LE DESTRUCTEUR".	US 33 MCA 6135 FR 33 MCA 251 450 1 WG 33 MCA 251 450 1 SP 33 WEA MCA 251 450 1
	THE ADVENTURES OF CONAN: A SWORD AND SORCERY SPECTACULAR	A suite for a live attraction (Universal Studios tour)	- - -
	MAKING THE GRADE	D: Dorian Walker. French title: "B.C.B.G."	US 33 Varèse STV 81204
	THE SHERIFF AND THE ASTRONAUT	D: ? TV pilot	- - -

RED DAWN	D: John Milius. French title: "L'AUBE ROUGE"	US 33	Intrada RVF 6001
SINGLE BARS, SINGLE WOMEN	D: Harry Winer. TV movie	-	-
PROTOCOL	D: Herbert Ross	-	-
AMERICAN JOURNEYS	Educational film	-	-
1985			
FLESH AND BLOOD	D: Paul Verhoeven. French title: "LA CHAIR ET LE SANG"	US 33	Varèse STV 81256
	-	SP 33	Vinilo VS 1012
PROS AND CONS	Unsold TV pilot	-	-
MISFITS OF SCIENCE	TV pilot	-	-
MAN FROM THE SOUTH	D: Steve de Jarnatt. TV episode from "Alfred Hitchcock Presents"	-	-
MURPHY'S LAW	Unsold TV pilot	-	-
IRON EAGLE	D: Sidney J. Furie. No music by Poledouris on the pop recording.	-	-
1985/6			
TWILIGHT ZONE	TV series. Poledouris scored 3 episodes: * A message from Charity * Monsters * Profile in Silver (d: John Hancock)	-	-
1986			
CHERRY 2000	D: Steve de Jarnatt. To be issued on record:	US 33	STV 813..
AMERIKA	D: Donald Wrye. TV series	-	-
1987			
ROBOCOP	D: Paul Verhoeven	US 33	Varèse STV 81330
	-	GB 33	That's Ent. TER 1146
	-	US CD	Varèse VCD 47298
	-	GB CD	CDTER 1146
	-	WG 33	Colosseum CST 8028
NO MAN'S LAND	D: Peter Werner	US 33	Varèse STV 81352
	-	US CD	Varèse VCD 47352
ISLAND SONS	D: Alan J. Levi. TV movie	-	-
KID GLOVES		-	-

It is with growing disenchantment that I find no-one tackling what appears an important dualism between two opposed creative impulses at work in film composition: that which I term a school of Continental Stylist and that of the Hollywood craftsmen composers. This gulf is most vividly represented in the heated exchanges that can be found within the pages of **SOUNDTRACK!** magazine, between volatile and opinionated sets of supporters and fans.

An example that I use as a springboard for this discussion is that of Kevin Mulhall in the March '87 issue, reviewing Morricone's *THE MISSION*. Mr. Mulhall wrote, "...Despite this status and his huge following, Morricone is not in the same league as composers as Alex North and Jerry Goldsmith, but

Morricone has never worked in this way. This Hollywood attitude of rendering music to film is quite alien to him.

Morricone is the most extreme example of what I would term a Continental Stylist composer, a man who views himself and his musical creativity as that of an artist rather than a craftsman; his film music is never tied to the visuals of whatever film he is scoring. Composers like Goldsmith or North immerse themselves in

the mood of a picture. The individuality of Morricone's sound re-appears in whatever movie he is scoring; that is why his fans buy his records.

What are Ennio Morricone's 'trademarks'? The wordless chorus are an obvious trademark, and the use of exotic instruments and quirky sounds. Morricone's music is a hodge-podge of differing musical genres, textures and sounds, from classical to pop.

In Morricone's case, this creates, through the years, a body of work touched with a personal vision, with a highly individualistic use of instruments and instrumental combinations that is the composer's own. Whether this makes Morricone a better or a worse film composer than

CONTINENTAL STYLISTS VS. HOLLYWOOD CRAFTSMEN

by Nigel Polkinghorne

is nonetheless a most capable craftsman." This sentence seems to me misapplied in two distinct ways: first, how can anyone compare the music of Morricone with that of composers like Goldsmith or North? Here we have musicians from totally different backgrounds, totally different musical cultures, with seemingly different conceptions of the use of film music and attitudes towards film music. Morricone is not a craftsman, he is a stylist. This is the second misapplication; Goldsmith and North are prime examples of Hollywood craftsmen, who visualise their roles as film composers as that of providing a musical background to whatever film they are scoring. Thus their music is subservient to the demands of whatever film they are working on: the genre, the mood, the character of the picture. Consequently, when one listens to their scores on record, one cannot visualise their music divorced from a movie that remains unseen.

their pictures so that every film is a new beginning.

Morricone, as a continental stylist, re-deploys sounds, instruments, from one film to the next. It's a developing process of an artist at work, a composer who created his own personal style, his own personal 'trademarks', and has re-used that style and these sounds in the succeeding years, regardless of whatever movie he is working on, of whatever genre he is working in.

Often, the only concession Morricone might make to a film's subject or character is in the re-deployment of the Morricone 'sound' to suit whatever type of film he is scoring. Morricone re-uses ideas, themes, musical 'trademarks' and instruments from one film to the next, mixing them in such a way as to shadow

Goldsmith or North is a moot point. It is one that is probably unanswerable because it is impossible to compare such diverse and opposed types of film composer.

Other 'stylists' would include the likes of John Barry and Georges Delerue, whose 'sounds', whose 'trademarks', are distinct and unwavering from film to film. One recognizes the Barry sound -- the saccharine melodies, the lush strings and threatening horns -- as an inevitable part of every Barry score. And Delerue's near-classical and refined music is his immediate and distinct mark.

It is about time that fans of film music recognise the inherent differences between different types of film composition and technique, not merely between stylists like Morricone and traditional composers like Goldsmith or North, but between the widest gulfs of all: from pop to classical music.

With the closing of 1987 just behind us, now seems like a good time to reflect upon the more important scores that most collectors could not take home to enjoy and study at their leisure — because no album had been issued. Each year one can assemble a rather sizable list, but 1987 seemed to hold a larger number than preceding years.

Michael Kamen is, welcomingly, becoming more prolific. He is certainly one of the most promising newcomers and had 4 entries last year, two of which (SUSPECT and LETHAL WEAPON) did find homes on vinyl. ADVENTURES IN BABYSITTING did not, although it was one of the more entertaining films of 1987. While not the most coherent score, it features some pulse-raising action music with trombones blowing their hardest. The score also contains a heroic theme as the fearless Elisabeth Shue goes through one mishap after another, trying to protect the 3 kids she inadvertently exposes to the roughest sides of late-night Chicago.

SOMEONE TO WATCH OVER ME was Ridley Scott's entry for the year. When his name is tagged to a film, most collectors assume the worst (after LEGEND, this is not an unwarranted reaction). They are justified. The score seemed to run only 10 minutes, and those ten minutes did not seem to add up to very much. I knew that Ridley Scott had been meddling where he didn't belong when one scene was scored with a piece right off

NEWS, I cannot report on the former two. BROADCAST NEWS was James L. Brooks' second film, his first being TERMS OF ENDEARMENT; the score, dominated by piano, is quiet and subtle. It does not do too much over the course of the picture and it sounds suspiciously like TERMS OF ENDEARMENT, so I guess the movie had been temp. tracked with — you guessed it — TERMS OF ENDEARMENT.

Michael Small, one film composer who will someday get the representation that he deserves, had 3 impressive entries: ORPHANS, BLACK WIDOW, and JAWS 4: THE REVENGE. BLACK WIDOW is a suspense score that did just what it was supposed to: build suspense. Many suspense scores tend to fall apart when they are separated from their celuloïd mother. This would not have been the case here. It's a very complex score.

JAWS 4: THE REVENGE was more impressive than Alan Parker's attempt at JAWS 3. While Small does use a verbatim version of the John Williams motif, I have never heard it performed with so much bite and drive. It brought back the excitement of what had become a cliché theme. However, most of the score is original, with exciting action music, eerie atmospheric cues and dramatic pieces, all highlighted by a powerful horn section. Announced for release by MCA and then canceled.

The main title for James Horner's PROJECT X resembles WHERE THE RIVER RUNS BLACK, but from

1987: THE UNRECORDED FILM MUSIC

by Roger Feigelsen

the BLADE RUNNER album. No, I'm sure that Michael Kamen had a decent score for this film, only no-one has heard it.

Moving on to another newcomer, Bruce Broughton had presented us with 5 scores last year, only one of which (HARRY AND THE HENDERSONS) got issued. The remaining four reflected Mr. Broughton's growing sense of diversity. THE MONSTER SQUAD was a dreadful film that was a flat Spielberg imitation about a group of kids who band together to fight a recent invasion of all the popular monsters. The score, ironically, was one of my favorites for the year. It features some of the most serious work Broughton has done, the bulk of the score resembling his complex string and brass arrangements found in the "Crypts and Pasteries" cue from YOUNG SHERLOCK HOLMES. The score also contains some powerful, wordless choral music with a truly ethereal atmosphere and at the end of the film we finally get a melodic, heroic motif. This score will be sorely missed.

On a much lighter note, Broughton's CROSS MY HEART is not complex at all. Rather, this would be a good companion to Bruce Smeaton's ROXANNE. The movie featured an easy to listen to jazz score that ran about 20 minutes, and featured a breezy harmonic playing the melody.

Bill Conti also presented us with 3 unreleased scores (MASTERS OF THE UNIVERSE, my vote for the worst film of the year, did get a nice release from Varèse), BABY BOOM, A PRAYER FOR THE DYING and BROADCAST NEWS. Only having seen BROADCAST

there the similarity ends. The main thematic material centers around a powerful flying motif, which is coincidentally similar to THE BLUE MAX. As I really like THE BLUE MAX, I did not mind hearing this "variation". What did strike me as an embarrassment was the "military/bad guy" motif. The theme is almost identical to Horner's main title to ALIENS (and, hey, wasn't Horner paying homage to 2001 in that case?). Overall, despite the unoriginality, it was a fun score to listen to.

Finally, Alexander Courage made a cameo appearance last year with a score to SUPERMAN IV. While the one-sheet credits John Williams as composing the score and Courage as adapting and conducting, this only holds true for the main title. After getting through the main title, which is a very tired-sounding rendition of the theme, Courage goes off on his own and composes an original and impressive score (so much more refreshing than Ken Thorne's unimaginative adaptations for SUPERMAN's II and III).

All of the scores mentioned (save SUPERMAN IV) have one interesting point in common: all of the scores were recorded in the United States, where the musicians' union required such a steep fee, that no one, including the ever-prolific Varèse Sarabande, could afford to release an album. Someone ought to come up with a way of dealing with the American Federation of Musicians' self-destructive policies (self-destructive because more and more composers are going overseas to record their scores, giving American orchestras less work).




**SOUND~
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GALLERY

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EDITORIAL

In these uncertain times, it's nice to know that you can count on some things staying the same: whatever can go wrong, will go wrong. The first soundtrack album on our own label should have been out by December 1, 1987. In reality the cartons arrived from the manufacturer just 3 or 4 days before Christmas. And lo and behold, what should have been a factory-sealed album had not in fact been protected by a shrinkwrap.

The albums have now been distributed, but at the time I'm writing this (late January) it is too soon to tell whether they're actually selling.

Our first album took six months to set up, and it now looks like the second title will be born by Caesarean incision as well. To save time we are working on two projects simultaneously, and hopefully we will be able to announce the next Prometheus record in June, concurrent with its release.

With the U.S. dollar sinking to new depths every day, we have been forced to increase U.S. subscription rates to \$10 per year. If this trend continues, a subscription may well cost \$12 or more in the near future; since SOUNDTRACK! is printed in and shipped from Belgium, we have no alternative but to pass on most of the actual cost onto our readers.

CONTRIBUTORS

Editor:
Luc Van de Ven

Contributing Editor:
Daniël Mangodt

Art Director:
Gerd Haven

Interviews this issue:
Wolfgang Breyer
Richard Kraft

Photography:
Gerd Haven
Paul Van Hooff

Reviewers this issue:
Roger Feigelson
Randall Larson
Guy Tucker

Checklists, Filmographies:
Matthias Búdinger (West-Germany)
Massimo Cardinaletti (Italy)
David P. James (USA)
Jean-Pierre Pecqueriaux (France)
Shoichi Uehara (Japan)
John Wright (Great Britain)

Foreign Representatives:
Ronald L. Bohn (USA)
Jean-Pierre Pecqueriaux (France)
Doug Raynes (Great Britain)
Sumimaro Yagiyu (Japan)

Edition Française:
Maquette:
Bart Serneels

Critiques:
Sylvain Graff
Loïc Le Gal
Yann Le Gal
François Olivier

Cover photo: Alexander Tuma

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Our quarterly catalogue lists approx. 1.200 items, many of them deleted LP's and 45s, and each new catalogue lists many records for the first time. Send an International Reply Coupon (available from your local post office) for a copy if you don't have a current catalogue.

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2800 Mechelen, Belgium
Telephone: (32) 15 - 41 41 07

WOLFGANG BREYER: Let's talk first about your background and how you got into film composing.

JOHN BARRY: Well, most people don't start out wanting to be film composers, because it's a very strange area. I actually did, because my father had theatres and cinemas and it was something that I always wanted to do. There were no schools, there was no form of education at that time, (we're talking about 25 years ago). I formed my own group and entered into a contract with EMI records whereby I produced and arranged music for the popular market. One of the artists that I produced records for was a young man by the name of Adam Faith, who was then asked to do a movie, and I was then asked to do the score. That was the first movie I did, *BEAT GIRL*, which was my first practical introduction to film music.

WB: In 1962 the first James Bond movie was released: music composed by Monty Norman, orchestrated by Burt Rhodes. The James Bond Theme was played by the "John Barry Seven and Orchestra". In fact you did compose the famous 007 theme, but received no credit. Could you tell us why this happened?

JB: Well, Mr. Norman had been assigned to write the score. At that time I had had a couple of hit instrumental records and I

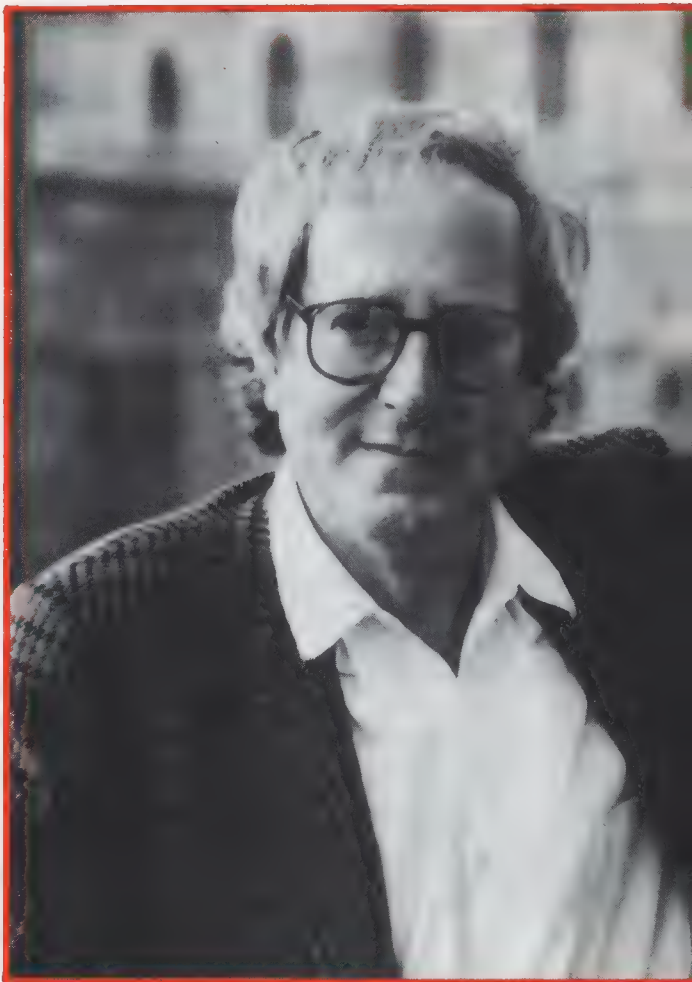
An interview with

JOHN BARRY

by Wolfgang Breyer

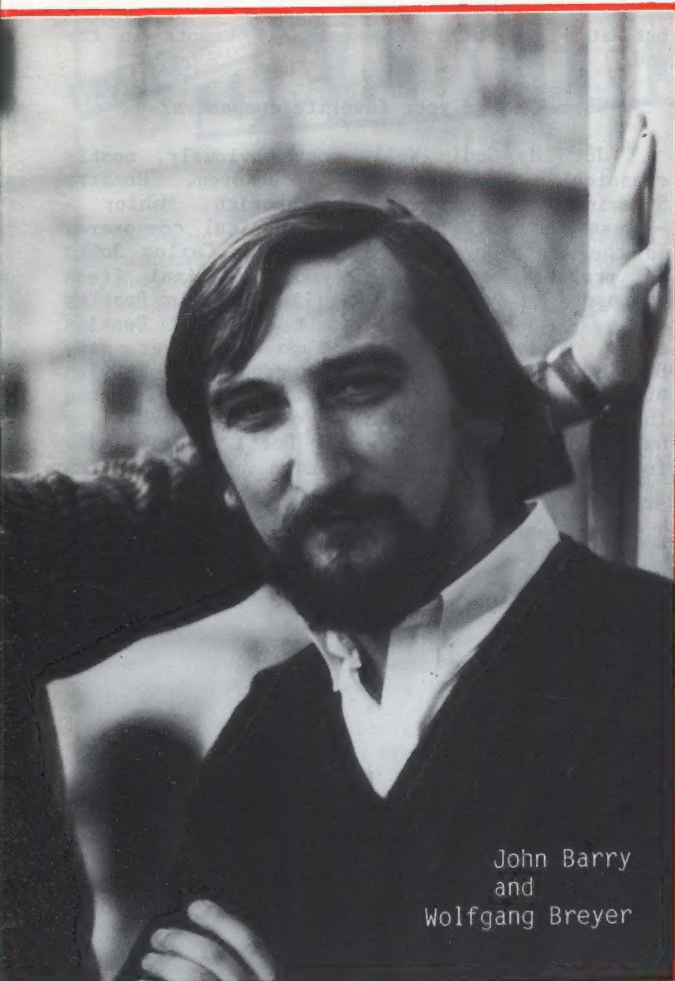
received a phone call one Friday evening from a gentleman who ran the music publishing arm of United Artists. He said, "Look, we've got this movie and this theme by Monty Norman and we'd love you to play it and get involved". When I heard the theme, I said "I really don't think I can do anything with it, but if you want me to go off and do something on my own, then I will." They said all right, Mr. Norman said he wasn't proud so I was...

I think we recorded on Wednesday. I literally had from Friday night to Wednesday to do the whole thing, and that was the start, with the thought that it was early days as a film composer and the thought that it might turn into a series... That's why I did it. If I had started arguing about credits and all kinds of other things, I'm sure they'd have said no, we'll get someone else, or whatever.



WB: Since *FROM RUSSIA WITH LOVE* your music has played an important and dramatic part in the James Bond series. The initials J.B. are a trademark for both James Bond and John Barry. How would you judge your own position in the James Bond films and how do you see your music for the 007 series in relation to your other compositions?

JB: I think the James Bond thing is just a fad. I call the scores million-dollar Mickey Mouse music -- it's very very much an old-fashioned way of scoring movies; it's where you really follow the action in fine detail. Played with a super-large orchestra it would lend the music a lot of style, only it became very distinctive in its association with the action -- it was just a marriage that worked. The look of the picture, the action and the music just knitted together on the screen.



John Barry
and
Wolfgang Breyer

In relationship to James Bond music and other compositions I really don't know. I don't think it does relate too strongly.

WB: What were the reasons for you not composing the music for *LIVE AND LET DIE* and *THE SPY WHO LOVED ME*?

JB: At the time they finished shooting *LIVE AND LET DIE*, I'd committed myself to do a stage play called *BILLY*, which we did at the Drury Lane Theatre and to the producers and the writers and everybody I had to give my word that I was not going to go off and do a movie, so I committed myself totally to that, which was a year and a half of writing and rehearsing. As to *THE SPY WHO LOVED ME*, I had left England for various reasons and that is why I was not there to score the film.

WB: You have scored various film genres: thrillers, westerns, comedies, period films like *THE LAST VALLEY*, *THE LION IN WINTER* or *MARY QUEEN OF SCOTS* and science fiction movies. What's your favorite genre, or is there a kind of movie that you have not been offered yet?

JB: I very much like doing the period films, because that is where my original education was, in church music and choral music, so when

THE LION IN WINTER came along after the James Bond movies everyone thought that really was a kind of strange departure for me. Actually the Bond movies were a departure from my education and so I very much liked doing these period films. I like doing each one as a different challenge, a different set of rules and that's what makes movie composing very interesting to me. There's this vast variety of subjects and styles thrown at you which you have to deal with. I wouldn't like to just sit down and do all historic movies or just do all James Bond movies, I like the contrasts.

WB: You haven't been offered an animated feature yet?

JB: No, I haven't, because they are just not being made. *THE BLACK HOLE* was one thing that I did for Disney which was science fiction, but live science fiction action, and animated movies are just not being made the way they used to be made.

WB: Where do you get your musical ideas and how do you work them out?

JB: Oh God! There's always an initial period where I work on a movie which I would call an undisciplined period, it's just a more poetic area of trying to find a theme or themes or what the style is. It's a big process of elimination and then you're finally left with the bare bones of the fabric that you can use on this particular picture.

WB: When you score a film does the director influence your decisions?

JB: It depends. Some directors know a lot about music - say, like a John Schlesinger who's directed opera; John can be very very specific and very helpful. Sydney Pollack instinctively knows -- he's not as knowledgeable as John Schlesinger, but his instincts as to what he wants are there. There are other directors, like Carol Reed, who made *THE THIRD MAN* here in Austria. I did Carol's last movie, *FOLLOW ME*, and Carol said, "When it comes to music, I'm scared stiff. I cannot talk about music, I don't know how to relate to music, I know it when I hear it and I know that it's right, but initially going in with the composer is the most terrifying part of the movie for me. I just cannot relate to it." The first thing that I ever do when starting to work with a director for the first time is, try and set up how much he does know and how much of what he knows is of use, because sometimes they think they know a lot, and they don't really know what is right for their own movie. So it's your own judgment in that area.

WB: What are some of your favorite scores, and best collaborations with film makers?

JB: I liked all the early collaborations with Bryan Forbes -- things like *SEANCE ON A WET AFTERNOON*, *THE WHISPERERS* and *DEADFALL*. Then John Schlesinger with *MIDNIGHT COWBOY* and *DAY OF THE LOCUST* -- that was a very good collaboration. Tony Harvey's *THE LION IN WINTER*

was fine, Sydney Pollack in OUT OF AFRICA was a very very good relationship. With Richard Lester I did THE KNACK and ROBIN AND MARIAN; though I think the scores turned out right, the actual rapport with Richard Lester was strained I would say...

WB: Do you use orchestrators even though you have had extensive experience as an arranger?

JB: Sometimes, it depends. When I lived in England for the most part I didn't use orchestrators. In America it's always been the fashion to use orchestrators. If you see what one writes as a composer and the indications that one gives in terms of what you require, it's very very comprehensive. There's no room to breathe for anybody else, it's very locked in. The most important thing is composing the right music, it's spending the time you have getting the composition correct with the movie. I can do a sketch on maybe a 3 minute cue in one day. We call them sketches, but actually they're so comprehensive. The orchestrator then really puts that into a full score for the copyist, but he doesn't add any musical content. I can write flutes, woodwinds, octaves or whatever, then he writes all that out, so that's three days labor I don't have to bother with, and I can be getting on with the next thing. The orchestration for the music is a strange process... it's a lot of work, but it's not a lot of creative work... it's just the nuts and bolts of what you wish to do.

WB: In your opinion, what is the character of good film music? There are two theories; first, that film music that one doesn't hear is best, or do you believe in dominant film music which consciously puts itself forward to be heard?

JB: I think both of them are correct. It depends on the nature of the movie. For instance in MIDNIGHT COWBOY John Schlesinger really listened to a lot of music before he scored the movie. There were scenes that were very specifically designed for music. Just as in OUT OF AFRICA when Sydney Pollack said, "Look, there are these scenes -- the flying sequence, where music really has to carry the emotional picture, and it can't be negative; there are other scenes where you can help by just subtly supporting it." So both things play a part, it depends on the design and the nature of the picture. I don't think there are two theories. I think you employ both of them.

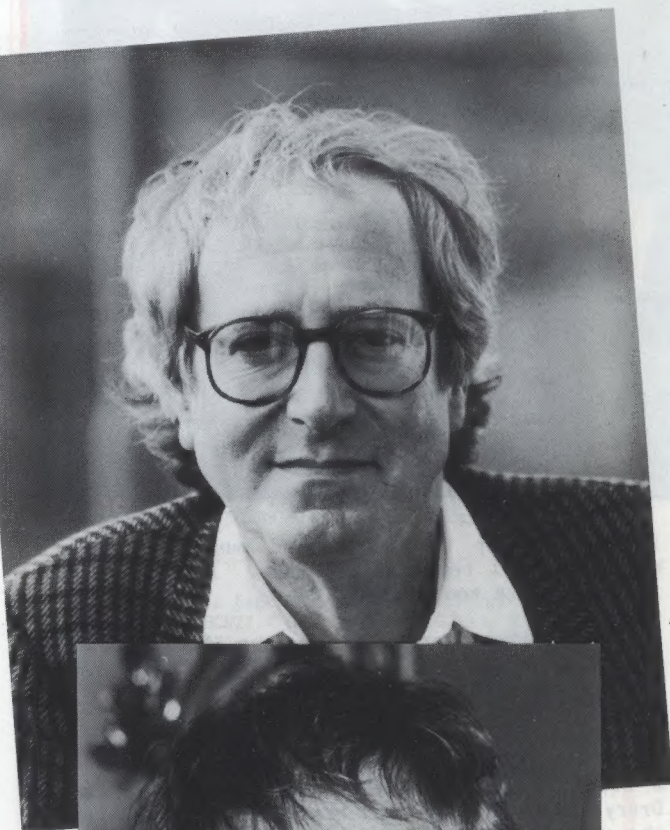
WB: Do you choose the scenes you have to score when you read the script or when the picture is finished?

JB: When the picture is finished. There are certain things when you read the script that are very obvious, that are going to need music, but until you actually see the movie, you can't really tell. It's very much a director's medium and you wait until you see the scenes...and also the fabric of the picture, the way a movie looks, dictates a lot to you. I love seeing the movie, that's when you make the real decisions. You can have preliminary ideas from the screenplay,

but it's the film that actually counts in the end.

WB: Who are your favorite composers?

JB: My God! Well, most obviously, mostly classical composers -- Beethoven, Mozart, Stravinsky, Prokofiev, Shostakovich, Mahler -- just the whole range of classical composers. In the contemporary field, Antonio Carlos Jobim is probably one of the most original fresh composers of today. And I like certain Beatles songs, but I certainly don't like all Beatles songs. I don't particularly go crazy over, say, Bob Dylan, actually I'm not a great fan of Dylan at all musically; it's usually a certain song that interests me because of its melodic or harmonic values or whatever. But I don't blindly follow any contemporary musician as I would with



a classical composer like Bartok -- you know, I would just listen to anything Bartok wrote.

WB: What about film composers?

JB: In America Alex North, I think his scores for *A STREETCAR NAMED DESIRE* and *WHO'S AFRAID OF VIRGINIA WOOLF* are just exceptional. Nino Rota I adore. Just about everything that Nino Rota wrote for the Fellini movies and away from the Fellini movies. Those are two of my favorite film composers.

WB: How do you see film music and the cinema...

JB: For the future, I think there is a dearth of really good movies being made now and the use of just indiscriminately putting popular

music in, whether it works or not -- it's like movies becoming albums, you know -- I think it's a fad, I don't think it's going to last forever but it just turns me off. I want to see the film and there's this stuff going on that has absolutely no relationship to the drama of the movie but relates to a potential popular audience out there. It's something that is very successful in certain areas. *TOP GUN* has a whole pop score, although it's got nothing to do with the dramatic score. Hollywood tends to buy that kind of success indiscriminately. But I think there's always going to be a use for good dramatic scoring and an intelligently made dramatic picture.

WB: In many films, composers are using synthesizers as a music element. Isn't that a bit dangerous for fellow musicians?

JB: I did a score called *JAGGED EDGE* -- that was synthesized, except I used a solo piano and a solo flute, the rest of it was synthesized. And it seemed right for that particular picture. I used synthesizers way back, believe it or not, there are some synthesizers in *THE LION IN WINTER* built into the orchestra -- very subtly. And also in *MIDNIGHT COWBOY* there are some synthesizers -- the Miami scene where they go down to Miami beach -- I used a muter trumpet, solo flute and synthesizer. So I used synthesizers very early on but not extensively, so that they were used within the orchestra to make the effect a little quirky -- to put it a little off the norm. But I also think some of these synthesizer scores on a big picture just fall short, there's not the weight there to carry it on the big screen.

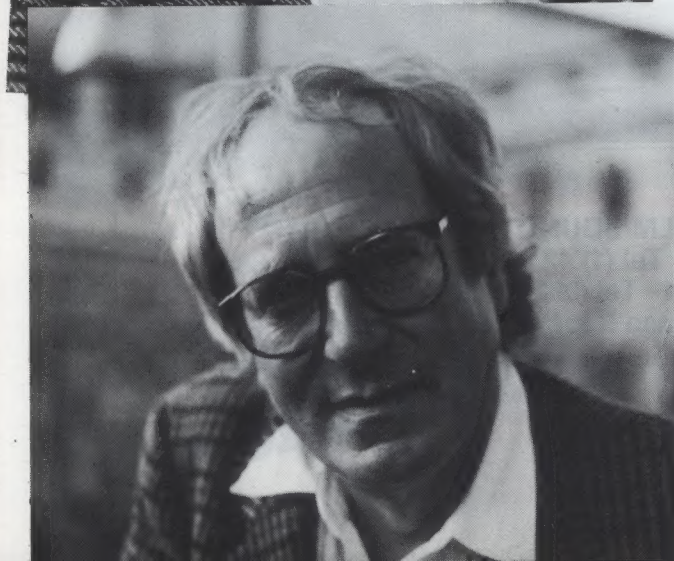
WB: It depends also what the story wants to say.

JB: Yes, absolutely, what the subject matter is. And a lot of producers think, "Oh we can synthesize this, it's one guy in a room and it's inexpensive." It's not inexpensive, if you go in and do 20 overlays on some of these sounds with a whole group of synthesizer players working very hard to create all these very varying textures... So the synthesizer score as synthesizer music is becoming more sophisticated, but it is winding up just as expensive as an orchestral score, the good ones anyway.

WB: It depends also upon who is doing the score... For example Maurice Jarre... And Jerry Goldsmith did a fantastic one and as you mentioned *JAGGED EDGE* was great. But on the other hand there is also the synthesizer score like Giorgio Moroder does, or Vangelis.

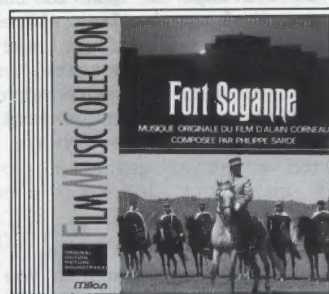
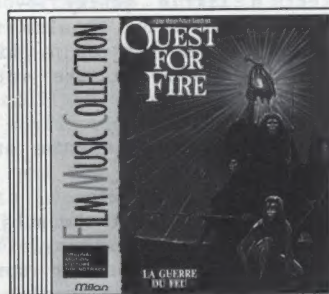
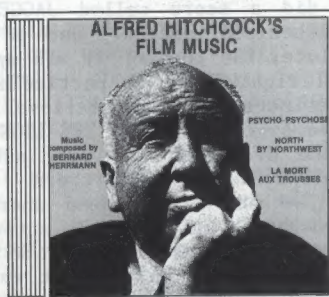
JB: Yeah, that's another thing. Maurice Jarre used four of the best synthesizer players in Hollywood on *THE MOSQUITO COAST*. I know that that was not a cheap score. It was very expensive and it's not a cheap way out as a lot of people seem to think it is... You can create marvellous moods with a synthesizer, but there's nothing like a real performance from an orchestra. And once you put it up there with 70mm and a big screen...it has no equal, really!

Photos: Alexander Tuma



Milan

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